POSTMODERNISM: TRANSCULTURAL STUDY

(With Special Reference to Literature)

Thesis submitted to Kannada University, Hampi in partial fulfilment of the requirements for the degree of

DOCTOR OF PHILOSOPHY

IN

TRANSLATION STUDIES

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2020

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CERTIFICATE

This is to certify that this thesis, entitled **Postmodernism: Transcultural Study** (With Special Reference to Literature) submitted by **Avinash T,** for the award of Doctor of Philosophy is a record of research work done under my guidance and supervision. The thesis has not formed the basis for the award to the scholar for any other Degree, Diploma, Associateship, Fellowship or any other similar title and I also certify that the thesis represents an independent work on the part of the candidate.

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DECLARATION

I hereby declare that the thesis entitled **Postmodernism: Transcultural Study** (With Special Reference to Literature) submitted to Department of Translation Studies, Kannada University, Hampi for the award of Doctoral degree contains no material that has been accepted for the award of any other Degree, Diploma or any such courses in any University and that to the best of my knowledge and belief contains no material previously published or written by any other person, except when due reference is made in the text of the thesis. Further, it is certified that the present work is the original bonafide work carried out by me and is not copied or plagiarised from any other source.

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CHAPTER 1:
INTRODUCTION: OBJECTIVES, SCOPE AND METHODOLOGY

1.1 Introduction

1.2 Postcolonial Articulations

1.3 Feminist Discourse

1.4 Objectives of the Study

1.5 Methodology

1.6 Scope of the Study

1.7 Chapter Division

CHAPTER-1

INTRODUCTION: OBJECTIVES, SCOPE AND METHODOLOGY

1.1Introduction:

At the outset, let me make it clear, why I have chosen Postmodernism as a topic for critical analysis in spite of the fact that not many writers in Kannada have called themselves as postmodern writers. I have specifically chosen the concept Postmodernism because it is a key word of this contemporary period which is marked by unique experiences like the existence of digital realities, the wealth produced by multinational companies and economic displacements due to globalisation. This study argues that Postmodernism has the ability to explain and interrogate the socio-political-cultural structures of contemporary society. As thinkers correctly argue, postmodernism is not just a buzzword but it is a key term of our times. It conditions our thoughts and politics. We live in an age 'where contemporary cultures and life move at an almost incomprehensible speed. The opportunities and life style available for people multiply exponentially as new ideas, technologies appear at ever increasing speed' (Malpas, 2005). That is the reason why I have chosen this topic for critical analysis.

The usual or current practice in departments of English as well as in many other departments in India is to look at the phenomenon of Postmodernism as western philosophy or to apply the theoretical framework of postmodernism to those Indian writers who are writing in English like Salman Rushdie or Vikram Seth and the like. This study gives up this model of applying the concept only to canonical English writers and instead, has chosen native 'Bhasha' literatures as broad area for study. The term *bhasha literature* is a key term used by G N Devi to counter the colonial construct of the concept 'vernacular' or 'regional' literature. For Devi, the very use of the terms vernacular or regional is the product of colonial baggage and there is a need for breaking the stereotypical hegemony of colonial masters (Devi, 1991). Therefore, I have chosen the articulations of Kannada literature for critical analysis which comes under this *bhasha* literary framework. Thus, analysing Kannada literary articulations with the backdrop of postmodern conceptual framework is the thrust area of my study.

In particular, I have chosen post 1990 Kannada narratives as representations of postmodern articulations which show considerable shifts in its technique and content. Indian writing or Indian experience does not refer to canonical English writers only. My intension is not to concentrate on canonical writers and texts written in English. This is because, doing so is to continue and confirm the Eurocentric hegemony of ideas. In the age of post colonialism where there is a huge talk of decolonizing the mind, it is thought that taking 'less canonical' Kannada writers is a better way of negotiating postcolonial, post global societies. By 'less canonical' I mean to state that *bhasha* literatures in general and Kannada literature in particular. The native writers and their texts many times are wrongly treated as 'less important' compared to English literatures and writers. For example, way back in 1993, Salman Rushdie writing in 'Times Literary Supplement' claimed that Indian writing in English is 'more authentic' than Indian writings written in native languages (Rushdie, 1993). This stereotype has to be broken. Time has come to look at our own writers whose works are close to our society-in concerns, pre occupations and values.

Before I venture into the reasons for choosing this topic, I would like to clarify regarding the use of some of the terms and concepts in this critical study. The usual canonical literary history of Kannada literature breaks twentieth century broadly as 'Navodaya' period (usually signalling the early part of the twentieth century), 'Navya' (roughly signalling post independent period up to later part of 1970s) and 'Dalith-Bandaya' period (usually signalling later part of 1970s up to 1990s). However, this classification and periodisation is misleading in many respects. It is quite possible that the elements of 'Navodaya' can easily be found in 'Navya' or 'Bandaya' period and vice versa. For example, the story 'Naanu Konda Hudugi' (The Girl I Killed, 1936) by Ananda written during 'Navodaya' period looks more like a Navya story. The kind of intense introspection and the exploration of the inner self of the narrator in this story resemble 'Navya' technique of writing. Similarly, the stories of Vasudhendra who is writing in post global period looks more like a 'Navodaya' story. Thus, this periodisation is only for academic convenience. This study treats twentieth century Kannada narratives as products of negotiating with modernity. It treats 'Navodaya', 'Navya' and 'Dalith- Bandaya' period as literatures of modern period. And literary narratives of post 1990s or narratives after globalization are treated as postmodern articulations in this study. Thus, in this study, modern literature would indicate the

literatures written during the twentieth century till the age of globalization and postmodern period would signal post globalization era.

This study attempts to examine the shifts that have taken place in contemporary Kannada literature-especially in post 1990 period. This is because of many reasons. One is that there is absence of any strong literary movement unlike in the period of high modernism or the era of 'Dalith-Bandaya'. Even without any grand literary framework as such, many contemporary writers coming from different socio-cultural background are narrating their experiences in their own unique way. For example, Sunanda Kadame writes about the tiny but independent world of middle-class women (Putta Paadada Guruthu, 2005) whereas Vinaya Okkunda articulates the experience of marginalized Dalit women (Oora Olagana Bayalu. 2008). The stories of Vasudhendra, Vivek Shanbhag, Amareesha Nugudoni, Nagaraja Vastare and Natraja Huliyar deal with the experience of globalization and the resultant displacements in society. The essay-stories of Keshava Reddy Handrala go back to the past and evoke the memories of agricultural life world (Okkala Nenapu, 2001). Similarly, T K Dayanand's stories record the experience of the subaltern, unorganized voiceless people coming from slum areas (Raste Nakshatra, 2014). There is no homogeneous framework to grasp the multiple articulations of these writers. The shift that is taking place before us is not recorded or examined properly. This study tries to look at the socio-cultural shifts of Kannada literary world and this can be done by identifying the shifts in contemporary narratives.

The other reason is that we live in postmodern times where reality and truth come in the form of digital realties and images. The multimedia revolution has decisively changed the way in which this world is seen and mediated. One cannot easily escape from the contrary forces of globalization and corporate media control. This unique phenomenon has shaped the ethos of contemporary society. Many of Kannada writers writing in post global age deal with the experience of globalization and its brutal effect on society. The onset of globalization in India has remarkably restructured the social and economic bases our society. As there is a change in the basic fabric of society, the contemporary narratives have to respond to the changes. Kannada narratives from ancient period to the present, have almost always articulated the challenges and anxieties of society like modernity or gender questions or caste related questions. The present age is no exception to this. The changes in moral,

social, political and cultural sphere as a result of globalization have led to changes in literary articulations of contemporary Kannada literature. The conceptual framework of postmodernism is taken as a tool to analyse the shifts and displacements of the present age. The literary articulations of the post global period exhibit what is known as anxieties and paradoxes of globalization and postmodern framework is a tool to analyze the unique features of this period.

The argument that the conceptual framework of Postmodernism can be used to analyze many of post 1990 Kannada literary texts demands a lot of important clarifications. The study has framed critical questions like what are the characteristics of postmodernism in native Kannada literary context? Is there a one to one relationship between western postmodernism and the Kannada postmodern articulations? Can postmodernism be treated only as 'borrowed outside' influence? Or should it be seen as something which is shaped by needs of the local society? Is it possible to see Kannada literary context in isolation, devoid of any external socio-cultural influences? If post modernism is seen as a product of changes in social fabric of native society, what kind of preparation was there in native context and so on. The study analyses Kannada literary texts to examine all these hypothetical questions to find suitable answers.

First let us look at some of the arguments or doubts about the application of the theory of postmodernism here in Kannada context. The first clarification is related to the origin or the use of the term postmodernism. It is said that post modernism is applicable only to post-industrial societies where harmonious human relationships have decisively collapsed. The Marxist critics of postmodernism like Aijaz Ahmed argue that the experience of rupture has led to the rise of postmodernism and this rupture is experienced in Europe only (Ahmed, 1992). In other words, postmodernism is applicable only to Europe. Many times it is argued that post modernism is an alien concept and it is borrowed from the west. Mounting a scathing attack on Kannada modernism (Navya), R Shashidar argues that neither nativism nor postmodernism can work in Kannada context (Shashidhar, 1998). The act of borrowing is seen as unnecessary and harmful to native cultures. This argument further states that it is useless to adopt a borrowed conceptual framework to analyse native narratives. According to such arguments, the borrowed concepts are alien to the native societies

and therefore the postmodern framework may not yield much dividend in literary criticism.

It must be noted that the above-mentioned arguments of critics were formed during the early part of 1990s when the effect of globalization and other displacements were not clearly formulated. Further, many of texts taken for analysis in this study were not written during that period. So, this study looks at all aspects of postmodern articulations including the negative aspect of postmodernism. This study also addresses this 'foreign element' argument and argues that in post global society no idea is alien. In post global society, nothing remains as pure, or untouched by the 'external' influences. In an age of social and electronic media revolution, ideas or theories flow freely transcending the boundaries of time and space. As the national boundaries are collapsing, the ideas and ideologies enter and are integrated in local literary narratives. The process of integration as well as deviation is examined in this study. The hypothesis of the study is that contemporary Kannada narratives are not the 'mirrors of the west'. They do not imitate what is 'given' to them. Rather, the narratives have constructed their own world articulating the anxieties of the new age. That is to say, Kannada postmodern articulations originated in the context of changes in native society and demand a different theoretical framework from western understanding of postmodernism. This study does not look at 'Kannada articulations' as the mere reflection of the west. There is no one to one relationship between western postmodernism and the Indian/Kannada postmodern articulations.

There is another important reason for taking this particular topic for study. The present age is also known as 'post truth' age. Post truth age is characterized by absence of reliability about everything i.e. the presence of narratives and counter narratives leading to inconclusiveness and confusion. The very basis of truth and reality are completely erased in the age of social media revolution and the global proliferation of internet as tool of instant communication. Postmodern thinkers like Jean Baudrillard talk about ''virtual reality', 'digital reality' and 'hyper reality' (Baudrillard, 1981). The unbridled growth of the technology in the form of internet and social media forums has constructed new challenges in our society today. Along with this, the populace of the cosmopolitan cities like Bengaluru has seen new way of life. Globalization has created new opportunities and at the same time, it has

constructed unimaginable difficulties. Literary narratives record these experiences and therefore it is important to study these representations.

There is a close relationship between globalization and the rise of postmodernism. Many thinkers like Frederick Jameson have seen postmodernism as a legitimate extension of 'late capitalism' (Jameson, 1984). Thus, the onset of globalization has triggered tremendous social and cultural changes in society. The LPG era triggered new way of understanding this world. As Robertson states, 'globalization refers both to the compression of the world and intensification of the consciousness of the world as a whole' (Robertson, 1992). In post globalization period, we can say that Kannada native society was ripe for a change. It can also be argued that the shifts were already visible during later part of 1980s. Therefore the changes in social base did not come from outside only. The Information Technology revolution (IT), corporate culture, technology driven modern life, the huge influx of Multinational companies, the proliferation of social media leading to the eraser of private sphere etc are unfolding before us in a big way. Now the question is who has to represent this huge change which is visible in all spheres of life. And the answer is that, the contemporary narratives are articulating this experience without any labelling.

Therefore, Kannada postmodernism can be treated as a product of globalization and representation of the period of post modernity. The term post modernity refers to 'specific historical or cultural context' (Malpas, 2). The complexities of the present age are subtly but decisively represented in Kannada literary world. Post modernism in Kannada literature must be seen in this larger socio-cultural context. It is a phenomenon which is taking place in post global society. During modernist literary movement, the literary articulations, dealt with the paradoxes of modernity. During postmodern period, the literary articulations are negotiating the challenges of post modernity.

Theoretically speaking, on the one hand there is the rise of neo rich economic class who are the direct beneficiaries of glittering globalization. On the other hand, there is also a huge rise of new class known as economic refugees as a result of liberalization, privatization and globalization. The anxieties of these refugees and such other people who are excluded from glittering aspect of globalization must be

articulated. The post 1990 narratives are the product of this crisis. They record this double-edged aspect of globalization without being judgmental. For example, the works of Vivek Shanbhag, Nagarja Vastare, Vasudhendra and Nataraja Huliyar and many other sizable bulk of writers deal with the repercussions of globalization and resultant changes in society. The other writers and their works also have complexly negotiated with the experience of globalization. Therefore, the post 1990 narratives can be treated as articulations of post global society. They are the product of the post global anxieties. The very spirit of the age has deeply shaped and influenced their articulations. Examining these narratives is one way of examining the complexities of the present age.

This study attempts to examine the magnitude of changes that have taken place in post global age. The ideological basis of postmodernism is a phenomenon which is visible in native Kannada society not because it has come from outside but because of the onset of globalization and the resultant changes. It is not that the origin of the term has come only from the west. It is the change in socio cultural base of Kannada and an attempt to search the suitable alternative idiom to record this change that has led to postmodern articulations in Kannada. The present Kannada literary narratives show a distinct shift in the sphere of narrative technique as well as the choice of the subject matter. A close study of the techniques adopted in Girish Karnad's 'Tughaluk' (1964) and 'Bimba' (2006) show this distinct shift in narrative technique.

'Tughaluk' was written during the height of Navya literary movement and therefore the typical features of Navya are clearly visible. The strong introspective mode of narration, the use symbols and images to represent the disillusionment of Tughaluk and the use of parallels or mirrors in the form of Azam and Ali are the narrative techniques used by Girish Karnad.

However, the subject matter and the narrative technique of 'Bimba' are typically postmodern. Here, the protagonist (Malathi) speaks to her inner self which comes in the form of her digital image in Television. The question of original and its copy is completely blurred in this unique play. 'Bimba' is a play which reflects the spirit of the time. The technique of mirroring involves 'digital image mirroring' and representation of popular TV serials has entered into the fabric of the text. Similar instances of the shifts are analysed in this study to identify the magnitude of change

and transformation in post global period. Therefore, this study argues that postmodern articulations are not borrowed alien concepts but rather, they are originated here in the local atmosphere. The entry of the term postmodern from the west may have acted as a catalyst in constituting the technical and thematic changes in Kannada. The currency gained by post modernism is due to the transformation in value system of the society. Hence, it is for better to treat postmodernism as an important phenomenon which has the ability to analyse many of the unique features of contemporary literature.

The other important question addressed in this study is related to the transformation of Kannada literary scene in post global geo-political context. If indeed there are definite traits of postmodern articulations in Kannada, it is imperative to examine the roots of such socio cultural changes. This study attempts to examine the nature of shifts and the governing principles of this transformative period. As stated above, no idea or ideology can fruitfully negotiated without local needs. Theodore Levit's terse statement 'think global, act local' reflects the spirit of time (Levit, 2001). Therefore, this study records the nature of literary transformation from modernist period to postmodern period. The differences in the two vastly different ages are taken into consideration and the moral choices of the new age writers are analyzed. In other words, this study addresses serious questions like how to comprehend the roots of postmodern changes in Kannada native context. What really constitutes postmodern articulations and how it has been negotiated in Kannada literature is addressed in this study.

Yet another question that needs to be asked is whether the contemporary writers are called as school of postmodern writers? The contemporary Kannada narratives are marked by the absence of any visible and solid literary movements. In fact, no contemporary writer in Kannada has consciously called himself/herself as a postmodern writer. Hence, Postmodernism is not a formulaic literary movement as such. There is no shared '–ism' or ideology which runs into the texts produced by these writers. They are not the school of writers who were interested in spreading postmodernism to every nook and corner of the state. The two literary movements of the previous age, i.e. 'Navya' and 'Dalit- Bandaya' literature had a definite ideological framework. 'Navya' was a conscious literary movement which aimed at literary excellence whereas Dalit-Bandaya literature rebelled against the elitisms of 'Navya' literature. Dalit literature dealt with social awareness, caste related violence

and aimed at casteless egalitarian society. In this model, the writer was considered to be a part of the community. Literature was considered to be a part of social activism. During this period, literary movement and social activism went together. In postmodern period, this grand framework is absent and writers articulate the experience of contemporary times without any labelling.

The simultaneous existence of multiple models of literary articulations is visible in contemporary Kannada scenario. After the highly visible 'Navya' and 'Bandya' movements, the post 1990 Kannada literature has not produced any particular genre/movement of literature. Contemporary writers have come from different parts of the state and from different social background. The thing which is common to them is that their texts exhibit the anxieties, paradoxes and the effects of globalization on society. Multiple dimensions of globalization are recorded in many of their texts. Since there are multiple concerns and motifs, the post 'Dalit-Bandaya' period or a period of post modernity cannot be explained in any single design or label. It must be noted that extremely diverse and plural narratives of Kannada literature cannot be formulated in a single design. Any simple formula is insufficient to describe the complexities of modern Kannada literary texts.

Therefore, it is safe to say that there are multiple models of literary articulations which are available in contemporary scenario. Modernity, Post modernity, Dalit negotiations, women related articulations, desi model of criticism exist side by side. Out of these models, Postmodern model of articulations have visible presence and hence this concept is taken for critical analysis. The study does not look at postmodern articulations as the only framework which is available in present age. It does not argue that all narratives must be explained and analysed only through postmodern lens. The study identifies that out of many models available, postmodern articulations have strong visible presence. It helps to understand the shifts in technique and subject matter of the present age. The present study analyses various models of literary negotiations available in contemporary period and tries to establish the reason for selecting postmodern frame work for the analysis of literary texts.

Now, let us look at some other aspects of postmodern age. Commenting on the ethos of the new age, the Afghan journalist Mahful Anum states that in a surrealistic new age, 'truth is false, facts are non-facts, to dissent is to sow the seeds of chaos'

(Anum, 2018). This statement amply demonstrates the moral foundation of the present age. The present age is marked by new realities like the loss of private sphere due to the onslaught of Television and social media, the presence of glittering but the hegemonic world of multinational companies, the loss of native identity due to the onslaught of global economy and the domination of the corporate sector, the rise of new middle class due to IT & BT revolution and so on. The kind of reality we get come in the form of digital representation or we live in the world of virtual reality. The spirit of the new age is such that the ideas may not be discussed at length but are represented in the form of experiences. Thus, this study looks at this postmodernism as an experience rather than a representation of a mere style. The technical shifts of the new period are the product of this post LPG era experience.

No society exists in vacuum or in static condition. Change, transformation and internal movements are an integral part of societies and communities. At any given point of time such movements come to a society in two ways. One- the collective wisdom of the community guards its body politic from being totally rotten and keeps its conscience awake. It also leads to self scrutiny and re-examination from time to time. The second impetus comes from the outside world. Displacements and negotiations occur when external values collide with local values. The encounter between local and external values leads to readjustments and re appropriations. If there are no movements-internal or external- the society becomes rotten. Hence new tools, thoughts and new idioms are needed to dissect, analyse and to scrutinize the changing structures of contemporary society. These new thoughts are neither produced in vacuum nor do they come in isolation. In fact, they are the legitimate product of its negotiation with the values of the previous age. Sometimes the new principles come as continuation and some other times they come as disruptions. With this backdrop the present study intends to study postmodern trends which are visible in contemporary Kannada literary context. It must be made clear here itself that the focus of the study is on ideological transmutations that have taken place in Kannada literary texts as a result of its encounter with postmodern experiences.

This study uses European postmodernism as a background and looks at the deviations in the native Kannada cultural context. Therefore, let me briefly explain the conceptual framework of European postmodernism. Postmodernism is a post 1980 phenomenon which has the ability to explain and interrogate the socio-political-

cultural structures of society. As postmodern thinkers like Ziauddin Sardar correctly argue, postmodernism is not just a buzzword but it is a key term of our times (Sardar, 2005). It conditions our thoughts and politics. Postmodernism in European context originated because of many reasons. The post Auschwitz genocide, the two world wars and racial violence of gigantic magnitude had shaken the morality of Europe and changed its sensibility. Along with this, radical developments in the field of media/television, multinational capitalism and ever-expanding markets contributed to the origin of postmodernism. New realities and challenges of the post-cold war period demanded new theoretical framework to understand ever changing society. That is why postmodernists like Lyotard and Baudrillard started arguing that the period of modernity was over and there is a collapse of linear history (Lyotard, 1979).

The concept of postmodernism does not mean that it has come '*–after*' modernism. Rather it transcends the values of modernity and rejects the grand narratives constructed by enlightenment modernity. It argues that grand narratives like truth, reality, reason, development, meaning, knowledge, science, technology etc are only superficial constructs and they do not live up to analytical scrutiny. It rejects essentialist notion of any subject and hence it is anti-essentialist in nature. Further, it also treats science, religion, Marxism and such other grand theories as artificial constructions which are extremely totalitarian in nature. It calls itself as anti-foundational and as Jean Baudrillard succinctly argues, reality and truth are only simulations (Baudrillard, 1981). It posits the world as a video game where real experience is replaced by virtual experience. Rejecting all kinds of universal designs, it employs irony, ridicule, parody, playfulness, anti-form and meta-fiction as its poetic technique. These principles of postmodernism are neither superficial nor shallow. They have the ability to examine the complex structures of society. Hence it has drawn the attention of academicians and intellectuals all over the world. These new thoughts have also triggered tremendous debates about the notion of truth, reality and the mode of representation.

Such intellectual discourses are not limited to any particular geographical region. The critic Homi Bhabha states that in post global scenario, the native communities have to face new challenges of globalization. He succinctly argues that native cultures always have to translate and readjust themselves to face the challenges of external cultures and such transactions occur transcending national boundaries

(Bhahba, 1990). Extensive debates about the intricacies of postmodernism have taken place in and around Europe in different disciplines during 1980s. And these debates proliferated into the third world like India through thinkers like Homi Bhabha, Gayatri Spivak, Arjun Appadurai and so on who were based in American and other Universities. The above mentioned thinkers initiated and applied the principles of post colonialism to theorize about the identities of native communities in India. Its influence can be seen in anti-modernity and anti-colonial thinking of Indian intellectuals like Ashish Nandy, G N Devi etc. In Kannada discursive writings, D R Nagaraj and H S Shivaprakash started interrogating the hegemony of grand narratives constructed by modernity and colonialism. It is here that we witness the critical debate about postmodernism in Kannada cultural context. This study intends to examine the origin, the results and effects of such cross cultural transactions.

The title of the study suggests that this is a transcultural study. It refers to the study of two different cultures or 'seeing oneself in the other'. Transcultural studies transcend linguistic, cultural and national boundaries and believe that cultures do not exist in ethnically closed, linguistically homogeneous and territorially limited spaces. Instead, they constitute themselves through transformations and interweaving that results from extensive contacts and relations. Therefore, transcultural studies are both interdisciplinary and multidisciplinary by nature. In this transcultural study, my focus is on the literary transactions in local/native context. In other words, the focus is on how the experience of postmodernism in Kannada is formulated, mediated and articulated. As this is a transcultural study, the western/ European postmodernism is critically examined. As new ideas enter local cultures, there are some changes in their articulations. This displacement is also studied here.

1.2 Postcolonial articulations:

This study examines the paradoxes of globalisation as represented in literary texts in the present context. So, a brief discussion on the theme of decolonisation is necessary for this debate. The post 1990 narratives have much more complexity in their texture in the areas of decolonization and feminist discourses. Apart from other themes, the search for alternatives to colonial hegemony and a strong resistance to patriarchal society define the ethos of contemporary narratives. The process of search for alternatives and constructing a resistance to patriarchal hegemony continues even

in post global literary context. This ideological framework of decolonization and feminist discourse demand a detailed examination.

A very brief summary of postcolonial discourse will help us to know the intricacies of the theme of decolonisation. We live in the period of decolonization and as D R Nagaraja argued, 'there is a need to escape from old stereotypes constructed by colonial hegemony'. Further, he states that complete control and establishing hegemony are at the roots of colonialism (Nagaraj, 1995). Ania Loomba argued that colonialism was built on the theme of domination and establishing the Eurocentric vision of life. She considers colonialism not just as 'a historical event' but as an ideology which operates on artificial control and exploitation (Loomba, 1998). The publication of Edward Said's Orientalism (1978) brought new vigour and intensity to the discussion about colonialism and postcolonial studies. Said powerfully argues that European colonial power 'creates' the orient as an epistemological category before dominating it militarily, politically and economically. In this seminal text, Said examines the means of colonial control and argues that this colonial control was established by constructing the binary opposites like self-other, west-east, civilized-barbaric, mature-immature, good-evil, rational-irrational, centre-margin and so on. The construction of binary opposites was central to the discourse of colonialism. West was posited with all good values and the East was treated as 'the other' of these good values (Said, 1978). Once this 'knowledge' is produced, then it is treated as 'authentic'. This legitimacy will lead to racial discrimination, political control and economic exploitation.

During the colonial period, there was also a construction of stereotypes about the natives and their way of life. The native was treated as irrational, primitive, ignorant, weak and anarchic. The literary and other representations legitimized such stereotypes by representing the native in negative qualities. Postcolonial thinkers argue that the establishment of domination and colonial empire was done by using unusual tools and weapons of control. Gauri Vishwanathan for example, in her celebrated text Masks of Conquest argues that the introduction of English studies in India was carried out with an intension of silencing the rising résistance to colonial rule (Vishwanathan, 1998). For her, English was not just a language of communication. Rather, it was an imperial language which was used as a weapon to establish the superiority of the west. She states that English studies were introduced in

India first than in England (Vishwanathan, 2). Similarly, the other tools consciously employed by the colonialists to establish, consolidate and expand the colonial empire include modernity, history, culture, science, technology and so on. These tools/weapons were used to compare and contrast the west with the east and to prove the 'fact' that west was superior to 'the primitive' east.

So, what is the effect of such a colonial domination? One of the arguments is about the magnitude of displacements and transformations which have taken place in native society due to this colonial encounter. The colonialists did not settle in a vacuum. They settled among the natives by unsettling them in all respect. Naturally, the native life world, its economy, moral values and culture were profoundly affected. These displacements had existentialistic effect on native way of life. The native world had to readjust and reequip its values and culture. The Kannada/ Indian literary texts deal with this engagement with modernity and the new values brought by the European establishment.

The onset of colonial modernity has led to complex interaction between the west and the east. Postcolonial thinkers have identified various modes of colonial control and a strong resistance to such socio-cultural aggression. Ashish Nandy for example, has treated colonial modernity as an 'intimate enemy' which has led to the 'loss of self' under colonialism. Constructing anti-modernity theory Nandy speaks about the possibility of 'recovering of the self' in post-colonial period (Nandy, 1983). G N Devi argues that modernity acted as a catalyst in the process of self scrutiny (Devi, 1998). This is because, modernity has many dimensions. It was seen as benevolent as well as destructive. On the one hand, the progressive aspect of modernity brought new social dynamism in native societies leading to social movement. It can be treated as a social harbinger of transformation and emancipation. On the other hand, the boons of modernization came through the vehicle of colonialism leading to colonial intervention and alienation. It created trauma, inferiority complex and treated the native life world as 'useless', 'outdated' and 'primitive'. This double edged experience of modernity is strongly articulated in most of the texts. The process of decolonizing the mind is seen as an important aspect of 'escape from colonial hegemony'.

The Kannada literary canon has negotiated with colonialism in the form of critical engagement with modernity, English education, the identity of women, the new values brought by the west and so on. There are a very few texts which foreground only the experience of colonialism or the resultant nationalism. Basavaraja Katatimani's 'Maadi Madidavaru' or Masti Venkatesha Iengar's 'Chikaveera Rajendra' may directly deal with English colonial aggression and the resultant nationalistic feelings. But for Kannada writers, articulating the immediate local issues like east-west encounter, brutalities of feudalism, transformations brought by modernity, caste hierarchy, the identity of women, patriarchal values, displacements brought by the new colonial experience were equally important. C N Ramachandran recognizes this aspect and correctly argues that modern Indian literatures are in double bond (Ramachandran, 1998). That is to say, for Indian/Kannada literary articulations, engagement with colonialism was not the only concern.

Along with this, they recorded the paradoxes of the native society and the displacements. The negotiation of Kannada narratives with modernity which came along with colonialism was ambiguous. This is because, as Partha Chatterjee states 'ours is a modernity of the once colonized. The same historical process that has taught us the value of modernity has also made us the victims of modernity. Our attitude to modernity therefore cannot but be ambiguous (Chatterjee, 1999). The Indian literatures in general and Kannada in particular have articulated the complexities, paradoxes and ambiguities of colonial modernity. There was no simple rejection or uncritical acceptance.

As stated above, colonialism was an ideology which dwelt on colonizing of the mind. Postcolonial thinkers talk about the process of decolonization in the form of decolonizing of the mind or escaping from colonial ideological dust constructed by the west. To know the nature of the process of decolonization, we can look at some of the models recorded by Kannada writers. Instead of a long survey about the list of literary texts dealing with colonial modernity, here I would like to give conceptual models to show the articulations of decolonization in Kannada.

The east-west negotiation is a complex phenomenon with multiple dimensions and colours. There is no one grand theoretical framework which can capture all the theoretical positions of this encounter. However, for concrete academic discussion,

the following formula can be applied to the colonial encounter. That is- it can be understood with formula of 'Agamana' (coming/entry of new values as a result of modernity), 'Nirgamana' (going away or displacements in native context) and 'Punaragamana' (re-entry). For example, in Pu Ti Na's ballad "Gokula Nirgamana" (1936) which was produced in the early part of the twentieth century, the theme of 'coming and going away' of values as a result of entry of new European values are subtly recorded. K V Subbanna argues that the text does not deal only with romantic theme of mythical character Krishna and his amorous life in Gokula. Rather, the text records the displacements which have taken place in 'modern' India due to colonial encounter (Subbanna, 1993). The text is a metaphoric representation rather than a mere literary ballad. The going away of Krishna from rural Gokula to urban Mathura is symptomatic of going away of old values and coming of new values in an altered socio-cultural scenario.

Another model can be seen in Shivarama Karantha's 'Marali Mannige' (Back to Soil, 1941) which deals with the stories of three generations-both of pre and post independent India. The text narrates the anxieties, paradoxes and displacements of the colonial period. There is a long discussion about the attraction of English education. The attractions as well as distractions of modernity are complexly recorded in this seminal novel.

The protagonist Laxminarayana (known as Lachcha) goes to modern English school in Kundapura. His father Rama Itala was a Sanskrit scholar and wanted his son to learn traditional Veda in gurukula system of learning. But he was aware of the changes in social and economic values in society as a result of the entry of modernity. His neighbour, who left his native and went to mega city Bombay, had become economically successful. After a long deliberation, he has decided to send his son to urban Kundapur English School. But, Laxminarayana was distracted by new found freedom and urban life and is spoiled. Now, does this mean that Shivarama Karantha was against modernity and English education? The texture of the novel is much more complex than this and shows the critical engagement of Kannada writers with colonial modernity. Rama Ital's grandson Rama like his father Laxminarayana gets modern English education but is successful in his life. He comes back to his native village for social reformation. This is how modernity is mediated in this novel. There is no simplistic acceptance or rejection.

In "Malegalalli Madumagalu" (1967) by Kuvempu, the entry of modernity once again is complexly mediated. The character, Devayya was attracted by a modern tool like a bicycle and his riding of the bicycle becomes symbolic of riding modernity. In Kuvempu's other novel 'Kaanuru Heggadathi' (1936), the protagonist Hoovayya gets modern education and being an idealist tries to reform feudal society. There is also a reference to aggressive conversion by missionaries. The text poignantly states, 'when Swamy Vivekananda was spreading the glory of Hindu religion in Chicago, the first conversion was taking place in Thithahalli village' (Heggadathi, p193). The question of conversions, English education and the entry of new values are complexly mediated in both the texts.

The question of search for alternatives is evident in Poornachandra Tejaswi's novel 'Carvalo' (1980). The negotiation with modernity and search for native knowledge system is powerfully recorded in this novel. Here, the author interrogates the privileging of western style knowledge system and the marginalization of the native way of life. The society treats the educated man Carvalo as a privileged scientist but it considers the local man Mandanna as a 'country bumpkin'. He was a born naturalist who knew about nature, ecology and birds/animals. He is also a 'scientist' in his own rights. But for external society, he is an irresponsible and 'useless' ignorant person. Tejaswi here interrogates the stereotypical view of society and points out the ideological dust of colonial knowledge which fails to see the possibilities of the native knowledge system. The character of Carvalo is a product of European knowledge system and that of Mandanna is a representative of the native way of life. The narrative interrogates such lop sided understanding of the local knowledge system and rejects the privileging of only one form of knowledge system. Further, it has to be stated here itself that it does not reject the world of Carvalo. What it does is giving equal space to the native life world of Mandanna.

Similarly, in the story 'Suryana Kudure" (1995) by U R Ananthamurthy raises the question whether the notion that rational framework alone can comprehend the local life world. There is distinct privileging of the native character Hade Venkata in this story. Here the theme of 're-entry' or 'punaragamana' can be seen. The native way of life was once seen as 'rotten' (for e.g. in Samskara). But now, in the postcolonial period, the same looks like having many possibilities.

Thus, one can say that articulations of decolonization were triggered by awareness about hegemonic western epistemic knowledge systems and an urge to search for alternatives. But this search for alternatives does not completely deny the progressive face of modernity. Nor does it reject 'outside' influences uncritically. There is no valorisation of 'pure' native world. The native identity is not a monolithic, homogeneous category. As K Sachidanandan states, 'nativism in its positive and progressive aspects, is a celebration of pluralism' (Satchidanandan, 1997, p8). It is not that pre-colonial native society was perfect or ideal. It had its own caste and gender inequalities. And this awareness is found and recorded in the models mentioned here in this study. The formation of native identity as is evident in the texts mentioned shows a kind of integration of the rational (west) and the local (intuitive knowledge). For example, the possibilities or the potentials of Mandanna are recognized by the rationalist Carvalo and not by the locals. Without enlightened knowledge system of Carvalo, the potential of Mandanna becomes useless.

Again, the character of Hade Venkata is largely neglected by the locals in the story 'Suryana Kudure'. It is the rational outlook of the narrator Ananthu which recognizes the possibility of a good man like Venkata. It is not that the stories celebrate the native characters uncritically. The weaknesses of the natives are also recognized by the authors. Both Hade Venkata and Mandanna have their own weaknesses, (both are extremely irresponsible). But these weaknesses can be resolved when their potential is integrated with the more modern knowledge system. It is the integration of both which is recorded in Kannada literary canon. The attempt is to break the hegemony of the west rather than rejecting it totally.

In post global scenario, the negotiation with new realities of globalization, the onslaught of consumerism and media revolution continues. Multinational companies are treated as neo imperialistic forces by most of the writers. Globalization has led to shrinking of the world where national barriers are redefined. The emergence of global city has enormous effect on the working mode of the native life worlds. Strategies of control in a new world appear in the form of corporate industrialization, market capitalism and ascendency of media as a tool of market expansion. Kannada writers writing in LPG era have recorded this existentialistic encounter. Many of the writers like Vivek Shanbhag, Vasudhendra, Jayantha Kaikini have come from corporate sector and as critical insiders they write about new age realities.

Few models of critical engagement with the experience of globalization can be examined here. The critical engagement with the onslaught of corporate multinational companies can be seen in stories like 'Riding a Tiger' (Shanbhag, 1995). The multinational companies and their market expansion strategies are profoundly exposed in this text. Further, he records the displacements brought by consumerism and globalization in his stories like 'Riding the Tiger' or 'Kanthu'. Ultimately, the facelessness of multinational companies leads to invasion of markets of the third world. Vasudhendra's stories articulate the paradoxes of Information Technology (IT) revolution and show both the aspect of globalization -i.e. the opportunities it has brought and at the same time destruction it has caused to native culture and economy.

The engagement of writers writing in post global period throws up many interesting aspects. In one of the stories titled 'Takeover' (2008), Vasudhendra shows the takeover of a company based in England by an Indian entrepreneur. The very process of takeover of a multinational company by an Indian entrepreneur is quite symbolic. In other stories like 'Head Hunter' he narrates the loss of identity of a local man who fails to get any job in the new set up of corporate companies. The ethos of the new companies is all about profit making without bothering about local values and needs. The gap between old values and new values of corporate culture is also negotiated in post global period (stories like Ugadi are a good example).

Thus, the new experience of globalization, corporate capital and its politics are negotiated in contemporary texts. The mediocrity of the media and its power are also recorded. It is continuation of the Kannada literary tradition which has fore grounded the complex experience of modernity in the earlier age. In post global context, the contemporary writers engage new experiences of the new age.

1.3 Feminist Discourse:

The modern feminist discourse which was started in the first part of the twentieth century takes a firm shape in post global period. The search for autonomous identity of women and constructing a strong resistance to patriarchal society continues with more clarity in contemporary feminist narratives. Rejection of prejudiced mainstream literary canon and re-reading from feminist perspective are two visible tools of feminist discourses. The writers and critics argue for fair representation in society and an alternative women's point of view. The engagement of women writers

with contemporary society is to come out of 'supposed' inferiority and deliberate marginalization. Constructing an independent feminist paradigm, the critic M S Ashadevi argues that modern Kannada women's writing is characterized by 'its richness, liveliness, dignity and its organic relationship with feminist discourses' (Ashadevi, 2016). As an example of this theoretical position, we can examine some of the writers and their texts. Savita Nagbhushan's poems and novels are known for constructing an independent world of women without being too loud or being labelled as feminist. Her novel 'Stree Loka' (1996)' constructs multiple dimensions of women's world by recording the ordinary day-to-day experience of middle-class women. The very mundane experience of the women characters who are struggling in the complex web of institution of marriage and family show the violent structure of this hegemonic society. Savita Nagabhushana shows the trauma, sufferings and also the happiness of the women characters in her works.

Vaidhehi's stories are known for their craftsmanship and the unique way they portray the biased male world. The very fundamental structure of prejudiced society is interrogated in her stories. For example, the story 'Gulabi Talkies' opens with the difference between man's world and the world of women. It starts by stating that 'men were busy sitting in the village playground talking about war, the price of vegetables and politics of the nation where as women were busy lighting the evening lamp, taking care of children and weaving the flowers. Such a structure of society where women's 'natural' world is within the confinements of home and family is intensely questioned here. She also resists male domination by forcefully stating that they should not peep into the vanity bag of women. Here vanity bag is seen as an autonomous space sacredly maintained by women. Thus, in both these writers, we find conceptual clarity about the status of women and their aspiration.

The contemporary feminist discourse is characterized by self awareness, theoretical clarity and societal awareness. There is a celebration of energy of women. Women are no more seen as 'docile' or submissive. It does not mean that these qualities were not present in earlier literary texts. It also does not suggest that present articulations are 'superior' to the early narratives. It only suggests that the contemporary feminist discourses continue the tradition of resistance to mainstream canonical male discourses with more vigour and boldness. The kind of boldness found in Akkamahadevi of twelfth century continues in contemporary period. Akkamadevi's

Vachanas are considered to be torch bearer to all Kannada writers and the present period has witnessed the continuation of this tradition adding many more dimensions of self-assertion.

The contemporary feminist narratives show that the period of self pity is over. An example to this statement is the world of Prathibha Nandakumar. Her poetry and autobiography 'Anudinada Antaragange' (2012) are striking for their bold assertions and scathing attack on patriarchal world. For her, personal is political. There is no hesitation to express her intense inner world or to expose the double standards of the external world. The inner self and outer manifestations of women are intensely recorded in her narratives. The writer does not hesitate to record women sexuality and intense aspiration for self identity. The prejudices and family values are seen as male defensive narratives to protect the privileged position of male domination. For her, reference to inner world of women is a form of confession. And these confessions are in no way inferior to any mainstream discourses.

The same intensity and theoretical clarity can be seen in other writers like Lalita Siddabasavayya and Nemichandra. Contemporary feminist narratives are known for their visibility and they question the absences of women's identity in early narratives. Absences, gaps and blanks found in mainstream representations are identified and autonomous women identities are asserted. In the poem 'Dhanyavadagalu' (Thank You), the poet Lalita Siddabasavayya thanks god for picking her for her female identity. If men do not choose her, she will not worry. Helpless women will be chosen and looked after by God. By stating this, the poet whose poems look like artistic sketches, subverts the values of all pervasive male world. There is no attempt by these writers to 'please' the male world. In spite of centuries of struggle and sufferings, there is also awareness that 'Ole Badaladaru Uri Badalagideye'? (Kitchen may Change, does the Fire change?). Here, we can see the recognition about the patriarchal world which simply refuses to change. But the struggle and self-assertion of women will not stop.

Nemichandra's world extends and redefines the conventional notion about women and their writings. She is an aeronautical engineer who has worked in multiple mediums of literature. As a short story writer, her texts show the struggle of middle class, economically independent urban women. In spite of economic independence,

the women protagonists continue to suffer in the name of family values. Her novel 'Yaad Vashem (2007) is considered to be a graphic novel dealing with racial violence and diasporic experience.

Similarly, the subaltern and Dalit experiences are mediated by writers like Vinaya Okkunda, H Nagaveni, Du Saraswathi, B T Jahnavi, Shylaja Hiremath and others. It is almost impossible to frame one 'grand' framework to analyse all these writers and their concerns. But the common thread found in these writers is to assert their experiences in multiple forms of literature. The pains and the sufferings along with dreams and aspirations are recorded in contemporary feminist discourse. Kannada is a language with several dialects and its culture is plural. Contemporary women's writings foreground these multiplicities and pluralities.

1.4 Objectives of the Study:

The following are the objectives of this trans-cultural study:

- This study attempts to examine the socio-cultural shifts that have taken place in post 1990 Kannada narratives with the theoretical framework of postmodernism. In the age of globalization, many contemporary writers are articulating the anxieties, paradoxes and ambiguities of the new age. There is absence of any serious critical work on many of the contemporary writers. The existing critical debate, most of the times, comes in the form of individual book reviews and summaries which is insufficient to construct any meaningful negotiation with contemporary writers. This study attempts to examine sizable corpus of contemporary texts and writers so that a concrete theory can be constructed.

- This study attempts to look at the entry of postmodernism in Kannada as a transcultural phenomenon. That is to say, this study examines the socio-cultural changes in native context when a new idea like postmodernism is articulated, mediated and integrated.

- This study intends to examine contemporary narratives without taking into consideration the strict codes of literary genres. In the age of postmodernism, the watertight compartments like prose, poetry, play, epic, essay, autobiography and so on are conveniently broken. The objective of this study is to examine literary texts without privileging any one particular form.

- It attempts to examine the origin, nature and scope of postmodernism in Kannada literary scenario. The relationship between globalization and the rise of postmodern arguments are intensely interrogated.

- The study examines various literary models available in contemporary period. The co-existence of modernity and post modernity, Dalit and gender related discourses are closely examined.

- The study examines one of the important features of postmodernism-the concept of intertextuality. The thematic mirroring of the subject matter and technical similarities in many of the contemporary narratives are identified and contextualized.

- The study examines pre 1990 narratives for identifying the nature of preparation that was taking place in Kannada. The hypothesis of the study is that the phenomenon of postmodernism is a legitimate product of the onset of globalization. It tries to argue that postmodernism is not just a borrowed idea from the west. The pre 1990 Kannada narratives help us to locate the roots of Kannada postmodern tendencies.

1.5 Methodology:

Methodology in any research is a part of its structure. As many scholars correctly argue, methodology must be adopted by the researcher to suit their chosen area. Michael Pickering states that methods are like guidelines for practice and the researcher should feel free to adopt them to suit their purposes (introduction, 2008). Further, he argues that there is a reluctance to bring any meaningful discussion of methods and methodology into cultural studies. He states that cultural studies have preferred to borrow techniques and methods from established without subscribing to any disciplinary credentials to it (Pickering, p5). For cultural studies, adopting a multi-disciplinary framework becomes imperative

Shivarama Padikkal argues that methodology is not a pre given category. It is an ever evolving strategy adopted by the researcher to explore their topic in a critical manner. Further, he raises important questions relating to the relationship between the sources, the topic chosen by the researcher and methodology and states that

methodology chosen by the researcher would decide the sources. Either the methodology or the sources are not priory givens. In other words, they do not exist in a static manner. As the exploration of the subject continues, methodology may undergo subtly changes. The researcher has to frame a suitable methodology instead of adopting the already existing models. The mechanical adaptation of the given models might not yield rich dividends (Padikkal, 2008).

Keeping in view of the above observations, this study has employed a multidisciplinary model of analysis. The phenomenon of postmodernism and its representation in Kannada literary narratives are closely analysed. Postmodernism can be seen in many disciplines like music, architecture, films, fine arts, paintings, and so on. Here in this study literary representations of postmodernism are taken into account. By literary representations, I mean to state that Kannada literary narratives are analysed without taking into account the strict codes of genres. The study analyses post 1990 literary narratives keeping in view of the onset of globalization and the close relationship it has on the rise of postmodern tendencies. The question of whether postmodernism must be seen as an outside category is addresses in this study. The hypothesis is that postmodern tendencies must be seen as logical extension of the changes that was taking place in India due to the onset of LPG era. Therefore pre 1990 narratives are also analysed to examine the shifts taking place in post Navya-post Bandaya period.

As stated above, literary texts are used as case studies to understand the project of postmodernism. Fundamentally, postmodernism is anti-form and does not believe in genres of literature. Therefore, the present study gives up conventional divisions of literature like poetry, fiction and drama. As postmodernism does not believe in genres of literature, this study uses fiction, short stories and drama as texts for analysis without making any differentiation.

Text and textual analysis do not mean that one has to restrict to the textual details in the new critical sense only. It is unlike the practice of new critics who relayed heavily on symbols, metaphors, ambiguities in a literary text. Textual analysis in this study is to identify the postmodern articulations in literary transaction of Kannada writers of the present period.

To support my hypothesis and to gain concrete evidence, the methodology of mixing textual analysis and theoretical framework is adopted. I can state that in the present study, the methodology adopted is a healthy mix of theory and textual analysis. This is because the theory of post modernism demands a lot of critical clarifications. It is a contested and an unexplored area of study. Not many critical works are available in Kannada criticism about postmodern articulations and therefore there is no 'given model' of study. I have devised a methodology which would involve the examination of contemporary writers and their texts in the context of globalization, media revolution and resultant shifts that have taken place. Text and their context are mediated and critically examined. Therefore, the term 'textual analysis' does not mean 'restricting to text and text only'. Rather, the term refers to the fact that text becomes a site where different ideologies and historical forces operate.

Text and its context become an object of study for this reason. Textual details are related to larger socio political context. The framework of this thesis is to build a critical model for the analysis of contemporary writers taking into consideration the shifts which have taken place in the present age. Therefore, the study adopts the method of comparison and contrast whenever it is needed. The focus of the study is postmodern articulations in Kannada literary context and postmodern tendencies reject the concept of 'tight structure' or adhering to only literary tools of narration. Therefore, I have adopted the method of comparing texts produced in *Navya* period and the texts produced in postmodern period.

Postmodernism as seen in the west is different from the articulations of it in Kannada. Therefore, the theory of postmodernism in west acts as a theoretical backdrop and the experience of the natives are fore grounded. Thus, this is not an attempt to 'find everything in the west' or to blindly follow the western model. There is no attempt to privilege the canonical west over the east. Again, the study does not hesitate to draw the ideas 'from outside' if it is useful in native socio cultural context. The methodology adopted here do not believe in artificial binary opposites like 'outside' and 'inside'. The methodology attempts to break the stereotypes like 'desi' and 'foreign', 'ours' and 'theirs' and the like. It is deemed that the use of binary opposites is the language of the colonial discourse which is rejected in this study.

1.6 Scope of the Study:

In the age of post colonialism and post modernism, the mega narratives are increasingly interrogated and conveniently rejected. The recording of the discourse of the contemporary writers who articulate the experience of globalization and post modernism is the scope of this present study. There is absence of any critical or literary movement in the present age. It is not necessary that literary productions are inevitably related to the existence of social or literary movements. The present age is characterized by media revolution and the onset of globalization. The study analyses a sizable corpus of writers and their texts with the backdrop of postmodern articulations. The identification of social, cultural and political shifts that have taken place in LPG era can help to understand one of the important motifs of the contemporary Kannada literary transactions. The scope of the study is to contextualize the texts and explore the thematic and technical shifts in them.

As stated in the beginning, there are various models of literary articulations in the present age. This study looks at the model which is related to postmodern articulations of globalization. All the works written in post 1990 are not taken into consideration. Even in the chosen writers, all the works of the writers are not analysed. The focus of the study is to identify the shifts in contemporary literature by using the framework of postmodernism. Therefore, analysing all the texts of the period is not possible and not necessary. Those writers whose negotiations are related to the chosen topic are analysed.

1.7 Chapter Division

Chapter-1: Introduction: Objectives, Scope and Methodology

In this part, the theoretical framework of the chosen topic i.e. Postmodernism as a trans-cultural study and its contemporary relevance is explained. It is deemed that post 1990 Kannada narratives demand a new framework for critical analysis. Postmodern framework helps us to examine some of the unique features of the contemporary age. The theme of decolonization with the backdrop of the onslaught of globalization, privatization and liberalization is explained. Along with this, another prominent discourse of the contemporary period, i.e. feminist discourse is also analysed. How feminist discourse has taken definite shape is also recorded in this section. The objectives of the study and methodology are explained in detail. The use

of some terms like post truth, Navya, Bandaya, trans-cultural study is explained. This part of the study introduces the complexity as well as the contemporary relevance of the topic.

Chapter-2: Review of Literature

In this chapter, three distinct parts are deliberately framed. One is that, the foundational arguments of European critical thinkers and their articles are referred to. The European postmodern framework acts as a background for this study. The other is that references in Kannada critical works are carefully examined. Many Kannada writers consciously use the term postmodernism and its cultural significance is discussed. This part identifies the magnitude of references to the concept of postmodernism in Kannada context. The brief third part is devoted for PhD references. As there are no dissertations relating to Kannada postmodernism, few works on the theory of Postmodernism are reviewed.

Chapter-3: Conceptual Framework of Postmodernism: The European Context

In this section, the foundational arguments of western postmodern arguments are discussed. The western model acts as a background for this study. The relationship between post structuralism and post modernism is stated. The postmodern turn is explained.

Chapter-4: Roots of Change and Early Attempts

This chapter examines the early attempts of Kannada writers who problematised the notion of truth, reality and final meaning. The argument of the study is that Kannada native context shaped postmodern articulations and therefore this section examines the nature of preparation which was taking place in native context. The search for alternative models to Navya model of criticism is also critically examined in this section. The difference between modernism and postmodernism is debated.

Chapter -5: Beyond the Genre: Post 1990 Narratives

In this section, the spirit of postmodern times i.e. deliberate breaking of the literary genre is debated. Conforming to only one literary form is not considered to be essential to record postmodern experiences. This experiment is carried out by using multiple tools of narration which can be called as narrations of hybridity.

Considerable corpus of writers and their texts are examined. The coexistence of modernity and post modernity models are identified and debated.

Chapter-6: Forms of Intertextuality and Negotiating Globalization

This chapter discusses the theory of intertextuality in western context and examines the shifts that have taken place in Kannada postmodern literary context. The technical and thematic mirroring are examined in detail. This notion of intertextuality goes hand in hand with the experience of globalisation.

Chapter-7: Reconstructing Truth, Reality and Meaning

In postmodern period the notion of absolute truth, reality and meaning are interrogated and rejected. Instead of mega narratives, the importance is given to little narratives and the multiplicities. This section debates these characteristics which are recorded in contemporary texts. The transitory notion of truth, meaning, and history are identified and examined.

Conclusion: Findings of the study and possible suggestions are stated in this section.

CHAPTER 2:
REVIEW OF LITERATURE

2.1 Postmodernism: European Sources

2.2 Kannada References

2.3 References to PhD Thesis

CHAPTER-2

REVIEW OF LITERATURE

2.1 Postmodernism: European Sources

In this section, I have reviewed articles and books and PhD thesis related to my topic postmodernism. The foundational arguments of postmodern theorists are reviewed and their theoretical frameworks are used to analyse literary texts.

The dissertation works relating to my chosen topic about postmodern articulations in Kannada narratives do not exist. There are research works relating to Indian English diaspora writers like Salman Rushdie, Amitav Ghosh, Bharathi Mukherjee, Anita Nair, Vikram Seth and others. These research works have identified the postcolonial and postmodern elements in the novels of these writers. But Indian writing is not limited to those writers writing in English. The works of those writers who write in their 'mother tongue'/native language are also equally Indian and therefore, in this study I have focused on Kannada literary articulations to examine the experience of post modernism.

In the absence of any dissertation relating to postmodernism in Kannada articulations, I have reviewed articles and critical works which refer to the phenomenon of postmodernism. The first part deals with works relating to European experience and the second part records the reference to Kannada literary world.

The French Philosopher and postmodern thinker Francoise Lyotard's Article 'The Postmodern Condition: A Report on Knowledge' (1979) triggered a huge debate on the critical engagement of post modernity in Europe. The argument of Lyotard was that 'the status of knowledge is altered in societies of what is known as the post-industrial age and cultures enter into what is known as postmodern age'. This article investigates 'the condition of knowledge in the most highly developed societies'. According to him, there is a crucial question of ownership of knowledge. He states, 'we now live in a knowledge driven economy, technological innovations and ability to access and manipulate ideas have led to profit making consumerism' (Lyotard, 2, p23). Lyotard here stresses the paradigm shift that has taken place in Europe. His stress is on the transformation of society and the change in knowledge system. In

another essay 'An Answer to the question: What is postmodernism?' he argues that 'knowledge has become a commodity' and 'this knowledge is produced, sold and is made to consume' (Lyotard, 1984). Here, one can see the onset of globalisation in the form of consumerism and market expansion.

Further, he argues that post modernism 'is a condition and states that the contemporary European society is characterized by 'hyper reality' (Lyotard, 2). In this influential essay he boldly declared that `linear history has ended'. Lyotard's work is a polemical attack on the discourse of modernity and triggered debate about post modernity. In the other essay 'The Postmodern Condition' (Lyotard, 3) Lyotard argues for a rejection of search for logically consistent, true ground for philosophic discourses. In the above arguments of Lyotard we can see the concept of postmodernism taking a strong theoretical base in Europe. This study uses the arguments of Lyotard while discussing the theoretical framework of European postmodernism. Particularly his statement 'knowledge is altered in post-industrial society' is used later in the study i.e. in Kannada literary context, the shifts and displacements are due to the altered socio-cultural base of society. The experience of globalisation is recorded in contemporary narratives and Lyotard's arguments help to analyse these experiences.

This study has analysed the relationship between post structuralism and postmodernism. Hence, the arguments of post structuralists like Jacques Derrida and Michael Foucault are taken into consideration while analysing this relationship. It is correctly said that the arguments of Derrida and Foucault are considered to be seminal in the development of post structural theories. And postmodernism was heavily influenced by post structural arguments about 'deference' and postponement of final meaning. Derrida for example, in his article 'Structure, Sign and Play in the Discourse of Human Sciences' attacked the quasi-scientific pretensions of Saussurian structural linguistic theories and stated that 'centre always escapes strict codes of linguistic meaning' and seeming structures are extremely superficial. (Derrida, 1966). Here, we can see how Derrida deconstructs the arguments of structuralists and speaks about endless signs as constituting the meaning.

Michael Foucault's seminal arguments about the relationship between power and knowledge are considered to be path breaking and they have led both to the rise

of postmodern and postcolonial theories. He argues that with the rise of the modern era, the exercise of power in the west has taken new forms. In his book 'Discipline and Punish-the Birth of the Prison' (1975), he shows that the sovereign power of the previous era has become obsolete and the institutionalisation of knowledge has resulted in concentration of power. The social relations are also governed by power according to him and therefore power need not have to be brought from outside (Foucault, 1975). These seminal arguments of Foucault have led to questioning of freedom and subjectivity especially by postmodern thinkers.

Foucault rejects the binary opposites of Enlightenment philosopher Rene Descartes and argues that truth and archaeology have moved apart. In the new age, the ideas like 'self knowledge' or 'subjectivity' have undergone tremendous change. He states that 'there can be no truth without transformation of the subject' (Foucault, 2). In turn, his arguments have paved the way for post structural thesis that there cannot be any final meaning as such. The postmodern thinkers have adopted many of Foucault's ideas in their postmodern arguments.

Another postmodern thinker Jean Baudrillard argued that in a new age, grand narratives have collapsed irrevocably and reality is replaced by simulated reality. His concept of post modernity is founded on three principle ideas- simulation, implosion and hyper reality. Baudrillard argues that the 'end of capitalism and modernity is symbolized by the new industrial capitalism and a political economy of the sign' (Baudrillard, 1981). He was an expert in cybernetics and related the experience of postmodernism to 'the new global electronic media' and the 'emergence of simulacra, codes and digitized reality'. Television according to him acts 'as a virtual store' and 'we have entered a postmodern era of simulation which is governed by information, fractured images and cybernetic technology' (Baudrillard, 2).

This study uses the argument of Baudrillard that the rise of post modernism is intricately linked to cyber space technology and the invasion of television in the private life of the individuals. Many Kannada writers like Vasudhendra have recorded the 'invasive' dimension of internet and the television media in their articulations. His story 'Kshmeyilladurinalli' (2008) deals with this theme of invasion and the celebration of 'nowness' in contemporary society. K V Akshara has called Television as weapon of globalisation and a tool of market expansion (Akshara, 2009) and there

are enough references about new technologies like internet in contemporary Kannada narratives. This study explores and adopts some of the path breaking arguments of Baudrillard while examining contemporary narratives.

Arguing that in the modern period, there is 'end of history' the neo conservative American critic Francis Fukoyama states that 'modern history has achieved its goal of universal freedom; and from now onwards, 'there can only be market oriented fragmented history' (Fukoyama, 1992). In his influential work 'The End of History and Last Man' Fukoyama gives two reasons for the collapse of grand narratives of history. They are- natural science and the hegemony of technology. To quote him, 'the unfolding of technology confers decisive military advantage for the advanced nations. And 'modern natural science establishes a uniform horizon of economic production possibilities' (Fukoyama, 2).

Richard Rorty who is considered to be 'guru' of American postmodernism argues that nothing has an intrinsic value which may be expressed or represented in its totality. According to him, everything is a product of time and chance (Rorty, 1979). Here in his arguments we can see how postmodernists reject all forms of truth claims. For Rorty, postmodernism 'rejoices complete relativism'. According to him, 'Truth cannot be out there—cannot exist independently of the human mind. The descriptions of the world can be true or false but such descriptions are only relative (Rorty, 2). Richard Rorty's arguments about the nature of this universe and philosophy were instrumental in the development of architectural postmodernism in the west. This study has taken into account the historical importance of his arguments.

Ihab Hassan in his work 'The Dismemberment of Orpheus: Towards a Postmodern Literature' lists the difference between modernism and postmodernism (Hassan, 1971). For example, modernism is characterized by form, purpose, design, hierarchy, synthesis, presence, centring and as against this, postmodernism is characterized by its opposite i.e. anti form, play, chance, anarchy, anti thesis absence periphery and so on. Though the categorization by Hassan cannot be taken as final, the list serves as a primer for the understanding of the ethos of postmodernism. It must be remembered that Hassan's list was published in 1971 when not many thinkers were talking about postmodernism. This work can be considered as one of the early explorations on postmodern theory. In Kannada context, the stories of s Surendranath

and Vasudhendra conveniently break the rigid barriers of form and genre. S Surendranath's anthology 'Naathaleele' (2005) uses ordinary situations to achieve the 'extra ordinary'. There is a continuous mix of real and imaginary. The strict codes of 'centre' are broken and in this way, Ihab Hassan's breaking of the barrier can be used to analyze S Surendranath's texts.

Now let us look at some critical arguments of postmodernism. The postmodern arguments are not universally accepted. Even in the west, many theorists have questioned the onset of postmodern age. For example, Jurgan Habermas's discussion on the discourse of modernity in twentieth century is considered to be a powerful argument against the phenomenon of post modernity. He argued that 'modernism is a period of continual transformation' and states that `the project of enlightenment modernity is still continuing and it is an incomplete project'. He further argues that modernity has yet to fulfil its social and political enterprise. Therefore, according to Habermas, the concept of modernity expresses conviction that the future has already begun' (Habermas. 1979). In other words, he looks at the project of modernity as an incomplete or a continuous process and expresses the doubt about the rise of post modernity. He questions French de constructionists like Lyotard and Foucault and rejects the idea of 'postmodern condition'. (Habermas, 2).

The Marxist critic Frederick Jameson equated Post modernism with late capitalism and argued that European colonialism has entered into a new phase of post capitalism. He argued that postmodernism 'ought to be treated as cultural discourse of the third stage of capitalism, namely late or multinational capitalism'. According to him, the first stage refers to classical capitalist period and the second stage refers to high capitalism. Thus, he sees Post modernism as a tool of neo capitalism. (Jameson, 1984). This study uses the arguments of Jameson while analysing the effects of globalization and the rise of multinational in metropolitan cities like Bangalore which gets represented in writers like Vivek Shanbhag and Vasudhendra.

Ziauddin Sardar opines that slowly but surely postmodernism is taking over the world and it is shaping our thoughts and politics. He says 'postmodernism is not just a buzzword but a key term of our times'. He looks at the difficulty of defining such a complicated term like postmodernism and states that 'the very nature of postmodernism is further complicated by the fact that it seems to be for everything

and against nothing'. If postmodernism has any motto it is 'anything goes'. Here Sardar essentially looks at the amorphous and multiple nature of postmodernism. Further, he argues that postmodernism is 'appropriating native, ethnic art and culture' and it is rather 'intrusive in nature.' (Sardar, 1997). Sardar looks at the destructive dimension of post modernism on the third world communities and states that 'the idea of sacredness is the source of the basic identity of the non-western cultures.' He further argues that Post modernism by 'de-divinizing the whole world' is destroying the very basic tenet of the third world communities. In this way, Ziauddin Sardar treats postmodernism as a neo colonial tool of domination. For him, 'colonialism and modernity had already invaded the physical and mental domine of the non-West. Post modernism has come to appropriate the last resources of the non-west: its spiritualities, cultural properties and ideas' (Sardar 2005, p235).

The novelist and a postmodern intellectual Umberto Eco tries to show in his celebrated mammoth novel 'Foucault's Pendulum' (1989) that there is nothing called absolute truth and reality. He tries to show that the world is like different layers of Onion. If 'we deconstructed the world layer by layer, we are finally left with nothing. If one layer is removed, then, it leads to another layer. In this way, Umberto eco examines the transitory nature of truth and reality in his novel (Eco, 1989). His argument is quite useful for this study because many writers like Nataraja Huliyar, K Y Narayana Swamy and others have essentially articulated the problem of narrating the experience of truth in absolute terms. The text 'Anabhijna Shakuntala' (Narayana Swamy, 2009), for example, looks at the gaps and silences in mainstream narration of myths and histories. The notion of absolute truth and reality are intensely interrogated in such texts.

The French poststructuralists Guiles Deleuze and Felix Guattari in their joint work 'Anti-Oedipus' (1984) explore the psychoanalytical dimension of postmodernism and argue that desire is dynamic mission which constantly produces new connections and productions. They state that 'modernity has hegemonic presence' and this hegemony is 'legitimized by historical institutions'. They considered Freudian psycho analysis as 'pro capitalist construction' and argued that 'schizophrenia as a condition of postmodern period (Deleuze and Guattari, 1984). Here we can see the post Freudian psychoanalytical dimension of postmodern articulations.

Commenting on postmodernism and how it is being used, Meera Nanda states that the open-ended arguments of postmodernism can easily be misused by right wing groups. According to her, postmodernism is a nihilistic regressive theory which is bent on destroying the social harmony of third world countries. Science for example, liberated the people from religious institutions by giving them scientific outlook. But postmodernism questions the privileging of science and there by allows the institutionalised religion to continue its hegemony and control. The religious fanatics use postmodern arguments about narratives and counter narratives to suit their arguments about religious fundamentalism. She has treated postmodernism as 'regressive' and divisive in Indian social context (Nanda, 1998).

Terry Eagleton has considered postmodernism as a kind of illusion of the neo capitalist society (Eagleton, 1996). For him, the postmodern arguments lack social credibility and coherence. He argues that postmodern theory ignores history and installs a reactionary concept of subjectivity'. (Eagleton, 2). This brilliant critique explores the origins and emergence of postmodernism, revealing its ambivalences and contradictions. His primary concern is less with the more intricate formulations of postmodern philosophy than with the culture or milieu of postmodernism as a whole. He argues that the onset of consumer culture has led to the growth of postmodernism and it has become 'a popular brand'. He argues 'what is parodied by postmodernist culture, with its dissolution of art into the prevailing forms of commodity production, is nothing less than the revolutionary art of the twentieth-century Avant Garde.' (Eagleton, 3).

The review of all these texts leads to the following conclusions:

a. Postmodern articulations are widely debated in European discourse during post-cold war era
b. It is a contested area because many thinkers have looked at postmodernism as an expansionist neo capital force
c. The phenomenon of postmodernism is not a homogeneous category. Rather, there are multiple dimensions to its existence

The present study takes into consideration all these arguments and uses it as background for exploring postmodern experiences in native Kannada literary context.

Along with this, I have used anthologies on Postmodernism like Beginning Postmodernism (Woods, 2009), The Postmodern (Malpas, 2005), Postmodern Literary Theory (Lucy, 2000), The Routledge Companion to Postmodernism (Sim ed, 2002), Post modernity: Key Ideas (Smart, 1993) etc. These anthologies have greatly helped me in comprehending the concept of postmodernism.

2.2 Kannada References:

Many articles and books are available in Kannada literature and the following is a survey of reference articles and books. This part of the study is extremely important because these articles and books show that there are enough references about postmodernism in Kannada context.

In the article titled as "Adhunikottaravada" the critic and a well-known translator O L Nagabhushanaswami states that postmodernism is characterized by plurality, fragmentation and indeterminacy. He further says that it has broken the rigid compartmentalization of conventional theories. (Nagabhushanaswamy, 2013). Here, the author tries to explain the phenomenon of postmodernism by explaining its foundational arguments. He takes into account the onset of globalization and consumerism in the form of big malls while explaining the origin of postmodernism.

Another critic Rajendra Chenni argues that though postmodernism in Kannada is only a tentative possibility, it has the potential to question the hegemony of grand theories like Marxism. He also feels that theories like feminism can gain a lot from postmodern principles and principles of postmodernism have the ability to explain the structures of society (Chenni, 2010). In the essay titled 'Adhunikathavada and Adhunikottaravada' (2010), he states that postmodernism in Europe has two distinct strains. One is that it rejects all kinds of truth, reality and meaning. All rational activities look absurd for them. The other is more creative. Postmodernism here questions the mainstream epistemology and its hegemony. By doing this, it has decentred the mega narratives constructed by modernist tradition. For example, in Indian context, the rise of Dalit discourse has questioned the uniformity of Identities in mainstream literary narratives. Postmodernism accepts differences and multiple identities. In India, this kind of approach may be beneficial' (Chenni, 2). Though Rajendra Chenni does not call himself as postmodern, his critical works show the

spirit of the age. As a critic, he has chosen two titles which reflect postmodern philosophy of temporariness and incompleteness.

Interestingly the titles of two of his critical works are 'Asamagra' (Incomplete, 2010) and 'Sadhyada Hangu' (The Burden of Now, 2013). In the introduction to 'Asamagra' he states that this work titled 'Asamagra' is coming out in the period when many writers are trying to grasp 'comprehensive' meanings. The very spirit of the age tells that 'this comprehensive understanding is impossible' (Chenni, 2010, p4). Incompleteness is the hallmark of new age according to him. In the other work Sadhyada Hangu' he argues that 'criticism cannot escape the temporariness. Even the creative works are also like that. It is only through temporary 'now' that more sustainable meaning is achieved' (Chenni, 2013, p12).

The postmodern tendencies can be witnessed in the writings of K V Akshara. He records that he has adopted postmodern principles which help him to come out of the shackles of rigid 'Navya' tradition. He considers the principles of modernity as hegemonic and states that post modernism can break this centre. For Akshara who writes in post global period, getting liberation from the rigid shackles of modernism becomes a priority. In the essay "Nanu Postmodernist Alla" (I am not a Postmodernist, 2009) he argues that Buddhist 'Shunya' philosophy is quite near to the arguments of postmodernism. The term 'trans modernist' refers to 'beyond postmodernism' or 'taking new form of modernity by going beyond the scope of modernity'.

U R Ananthmurthy has called K V Akshara as a postmodern writer in one of his interviews to a popular magazine 'Mayura' To quote Ananthmurthy, 'they say something about postmodernism now .... these tendencies are visible in Kannada now.... the kind of writing done by Akshara and others.....truth has multiple dimensions.. itis true....' (Ananthmurthy, 2007). Answering U R Ananthamurthy, K V Akshara calls himself as trans modernist rather than postmodernist. (Akshara, 2009, p114). According to him, U R Ananthamurthy's statement is misleading. He argues that postmodernism has shown him a path to look at the discourse of modernity in a critical way. Modernity has projected itself as 'modern, progressive, forward looking and developmental'. To counter such arguments, Akshara has taken some of the arguments of the postmodernists. His critical works 'Sammukadalli Swagatha'

(Soliloquies, 2002) 'Anthapatya' (Intertextuality, 2011) and 'Rangabhumiya Mukhantara' (Through the Theatre, 2009) show how multiple narrations are possible in a single design.

Writing a preface to K Y Narayanaswami's drama 'Pampabharatha' (2005), Lingadevaru Halemane has called him as a 'postmodern friend'. In this preface titled as 'Muridu Kattuva Pari' (the Way it is Reconstructed) Lingadevaru shows how the text 'Pampabharatha' deconstructs the notion of history, myth and reality. He states that 'K Y Narayanaswamy has given a big hope by writing this play. So far, there was the tradition of looking at history and mythology from contemporary perspective. But Narayana Swamy has shown a new direction here. Here, he has shown the discursive way of interpreting history by continuous reconstructions (Halemane, 2005). Here, he shows how the author has employed a postmodern technique in the construction of the play. It can be said that this is a play is 'a construction of construction'. This is because, the author reconstructs Adikavai Pampa's version of Mahabharatha and shows the gaps and silences in its story. This introduction written by Lingadevaru Halemane helps to analyse this play from a different perspective.

In the article titled as 'Third World and Negotiating Modernity' Nataraja Huliyar states that 'we are talking about modernity in postmodern times. Postmodernism in India is quite different from the west. Indian postmodernism must be seen as an interrogator which helped to see many social movements of tribal and marginalized people. Further, he argues that the term should not be seen only from academic point of view. The mechanical understanding of postmodernism does not help much in India. Post modernism in India is a continuation of modernity in the sense, it is also a liberator' (Huliyar, 2010). Here in this essay, Nataraja Huliyar makes lot of important statements. One is that postmodernism in India shall be seen and understood in a different shade. The other is that, it can be seen as liberator and harbinger of social change. Here, Huliyar takes postmodernism away literary boundary and places it in the larger socio-cultural context. The present study attempts to look at postmodern articulations as a product of change in the social base of society and Nataraja Huliyar's arguments are critically examined.

Analysis of contemporary narratives involves post-colonial articulations as well. C N Ramachandran's introductory book 'Vasahatottara Chintane' (1999) about

post colonialism discusses the important aspects of post-colonial studies. Here in this text, the author discusses the nature of post colonialism in the west and how it is articulated in India. He identifies the search for alternatives in the period of decolonization. The arguments of Ashish Nandy and G N Devi in Indian critical tradition are discussed in detail. This work helps this study while analyzing Kannada texts like 'Marali Mannige' (Shivarama Karantha), 'Carvalo' (Tejaswi), 'Suryana Kudure' (U R Ananthamurthy) and so on. The critical tools of post colonialism can be used to analyse these and such other texts.

The publication of Madhava Chipli's short work 'Nudiyodalu' (2017) is interesting for many reasons. It is a collection of articles on language, philosophy and poetry. Here the young critic and a translator Madhava Chipli analyses some of the poems of Chandrashekara Kambara, A K Ramanujan, H S Shivaprakash and others from linguistic and post structural point of view. In the Introduction he states that 'even philosophy is a way of thinking. Here I am trying to 'do philosophy rather than say about it' In the chapter titled 'Language and Mirror' he analyses the relationship between language, words (nudi) and poetic design and argues that reality is constructed only through one's perspective. Nuances of language lead to plurality of meanings. The essential arbitrariness of meaning is recoded in this critical work. This work looks at some of the important arguments about the nature of meaning and truth in literary representations.

D S Nagabhushana, while examining the critical work 'Gatha Kathana' by Rajarama Hegde records that this is truly a postmodern text which thrives on the idea that there are no solid truths and realities (Nagabhushana, 2006). Further, he states that historical studies have undergone tremendous change in recent years and they do not believe in objective, universal histories. This text is a product of this shift in the ideological basis of historical studies. He sums up the arguments of postmodernism as 'what is important and what is not is only a temporary context bound perception. It is quite possible that grand narratives are mostly prejudiced. The formation of nation-state in India is interrogated in this text' (pp 427-28). Here, D S Nagabhushana recognises the spirit of time i.e. the onset of postmodern articulations constituting the basis of a critical work.

S Nataraja Budal argues that the concepts of 'Shunya' and 'madhyama' occupie a central place in Buddhist philosophy. In fact, these concepts are relevant in the modern world and they have the ability to construct concrete critical framework to analyse the complexities of the present age. In introducing this concept in the book 'Nagarjunana Mula Madhyama Karika' (2006), he states that this *Shunya* concept has come even before Michael Foucault's concept of discourse and Derrida's understanding of 'deference'. The ancient linguist Nagarjuna has explored this Buddhist philosophy and explains the transitory nature of truth and reality. As he states, Nagarjuna has explored the multiplicities of narratives and rejects the existence of singular narratives in this world. This text by Nataraja Budal is helpful in understanding many of the foundational arguments of post modernism. It once again proves that postmodern arguments are not new to Kannada literary and cultural context. The ancient Buddhist texts show that postmodern articulations were in the main stream discourse of literature and philosophy from the ancient times. There was no labelling of post modernism but the ideological bases were there.

The publication of two short story collections during 2000 is interesting for their titles. They are 'Choukattininda Hora Banda Chitragalu' (Pictures which have come out of Framework, 2006) and 'Itthichina Kathegalu' (Recent stories, 2001). Both are the collection of short stories by various new writers. The anthologies include stories written by young writers like Geeta Vasantha, S Divakar, Sumangala Badaradinni, Uma Rao, Mogalli Ganesh, Krishnamurthy Hanur amongst others. As has been argued, in post Dalit-Bandaya period there are no visible literary movements. Thus, for the publishers (Ankita Pustaka, Bengaluru & Manohara Granthamala, Dharwar) even giving a particular name for anthologies was a problem. So they opted for above mentioned titles. It shows that not enough study is done on contemporary literatures.

The search for alternative model of criticism and to move away from new critical parameters of criticism can be taken as important aspects of the present age. The publication of 'Sahitya Kathana' (1995) by D R Nagaraja has triggered a tremendous discussion about concepts like post colonialism, the discourse of modernity and search for alternative native world view. In this path breaking work, D R Nagaraja argues that the division between west and east is many times misunderstood. They are not just two different geographical areas. There can be west

in east and east in west. But colonial intervention has destroyed the relationship and established imperialistic western world view. There is an urgent need to decolonize from this hegemony. Thus, in this work, he was trying to escape from many ideological stereotypes constructed by the colonial hegemony (Introduction, p xii).

Commenting on Nagaraja Vastare's novel 'Hakuna Matata' T P Ashoka states that this is a new age novel, reflecting the period of corporate domination (Ashoka, 2011). Here, the novelist has come a long way from *Navya* tradition and achieved new technique of code switching. But T P Ashoka correctly argues that in spite of newness of this novel, it is still located within the literary tradition of Kannada literature. He draws a parallel between this text and 'Huli Savari' by Vivek Shanbhag as well as U R Ananthamurthy's short stories. By drawing the parallel, T P Ashoka shows the continuity of tradition of negotiating modernity and post modernity. Thus, we can state that postmodern articulations of Kannada narratives are still a part of larger socio-cultural framework. They cannot be treated as product of 'outside' influences only. T P Ashoka's comments on Vastare's novel once again prove this hypothesis.

In the free-flowing age of globalization and liberalization there is a huge influx of modern theories and theorists which have entered Kannada sensibility through translations and explorations about path breaking European critical thinkers. Madhava Peraje for example, has given a detailed account of Derrida's post structural discourse in the introductory book *Derrida* (2003). As postmodernism was influenced by post structuralism, this work shows how thoughts from the west are entering Kannada cultural context. The thoughts and writings of Noam Chomsky as well as Antonio Gramsci have entered Kannada sensibility through translations. "Chomskiyondige Naalku Hejje" (Few Steps with Chomsky, 2018) by the renowned linguist K V Narayana and "Manukulada Matugara" (Spokesperson of Human Civilization, 2002) ed by N Ravikumar record many important linguistic and political arguments of Noam Chomsky. Similarly, Antonio Gramsci's concepts of 'subalternism' and 'hegemony' are discussed in the work 'Antonio Gramsci (2003)' by K Phaniraj.

'Madhyama Maarga' (2010) by N Manu Chakravarthy deals with the significance of literary theories in Kannada and this text includes his critical writings on films, music, literary criticism and literary theories. It is a text which uses critical

theory and does not restrict itself to traditional literary criticism. In the introduction Manu Chakravarthy states that only when abstract literary theories are transformed into concrete life experiences, a meaningful negotiation is possible (Introduction, 2010). This study looks at the way the author has related literature, art, culture and society in a multi-disciplinary model.

N S Gundur's exploration of the works and the arguments of Michael Foucault in the book "Varthamanada Ithihasakara Michael Foucault" (Historian of the Present-Michael Foucault, 2016) demands special attention. Commenting on the importance of Foucault in Kannada context, N S Gundur states that Foucault's writings have definitely redefined the way this world is perceived'. Kannada can be benefited by knowing about the unique writings of Foucault (p2). Further, he argues that the discourse of the present is inextricably tangled with west and therefore, it is imperative to 'know' about critical concepts of the west. (p142). In chapter -6 of this book, Gundur raises the question why Foucault is important in Kannada context. He answers it by stating that Kannada has its own academic and rational tradition. This contemporary scenario will be enriched by integrating Foucault's sensibility. According to him, Indian cultural context is hybrid and there is nothing called 'pure' epistemological knowledge forms. Bringing important critical arguments of the west should not be seen as mere imitation. Rather, they are the necessities of the present (p130). Engagement with Foucault is one way of integrating the west with the east without privileging of anyone.

Kannada academic and literary world was opening itself to many new critical theories during the later part of1980s and early part of 1990s. The influential western critical theories were discussed by many literary critics like Keshava Sharma. His work 'Kriye-Pratikriye' (1999) introduces both feminist and postcolonial discourses to Kannada reading public. Written in academic language, this text discusses the various dimensions of post colonialism and colonial discourse. According to Keshava Sharma, Kannada needs to expose itself to the critical theories which are entering the fabric of literary criticism. It is only through this integration of the west and the east, the contemporary Kannada criticism can find its basis according to Keshava Sharma. This study has recognized the historical significance of this text because it was one of the early works in Kannada which gave detailed account of western literary theories. His other work 'Adhunikottaravada' (Postmodernism, 2019) introduces the theory of

postmodernism to Kannada readers. This text also indicates that reference to postmodernism in Kannada context is becoming visible and this study identifies such articles/ works.

P Bharathi Devi's exploration of French sociologist Pierre Bourdieu's arguments on violence, state control and modern education are as important in Kannada context as elsewhere. She states that though, Pierre Bourdieu in little unfamiliar in Kannada, his path breaking arguments on various dimensions of class violence and formation of hegemony suit post global Kannada cultural context. She states that Bourdieu's understanding of the power of the capital helps to analyze Indian caste ridden hierarchical society in a better manner (Bharathidevi, 2019, p12). The postcolonial societies have to face the angst of the colonial hegemony. Bourdieu argues that neo capitalism has resulted in strengthening of the existing inequalities in contemporary period.

2.3 References to PhD Thesis:

There are many research works carried out by the researchers on different aspects of postmodernism. However, most of them have concentrated on Indian writing in English and have studied the canonical writers like Salman Rushdie, Vikram Seth, Shashi Tharoor and so on. Other works deal with social realism and globalisation. As my work is on postmodern articulations in native Kannada context, the theoretical framework is taken into account. There is no thesis which is directly related to my topic.

In the thesis titled 'The Theory of the Postmodern' the researcher Mohanta Rattan Tilak has studies the origin, development and the application of the theory of the postmodern. He has identified the relationship between globalisation, consumerism and the rise of postmodernism. The thesis makes a critique of cultural capitalism with the background of globalisation and the onset of consumerism. He locates the rise of postmodern as a post global condition. The thesis examines the sociological bases of Indian society and examines the module of postmodern articulations.

Guide: Dr Hariharan, University of Mysore, 2012

In the thesis titled 'Postmodern Narratives of Ageing A Literary and Cultural Exploration', the researcher Jagadeesh Gade looks at the human life condition and postmodern articulations. How literary representative record the working condition of the people is analysed in detail. The thesis takes into account the labour class and analyses the working condition in a new age. For this, the theoretical frameworks of Jacques Derrida and Michael Foucault are critically analysed here in this thesis.

Guide: Kona Prakash, English and Foreign Language University, Hyderabad, 2014

In the thesis titled 'Narrative Strategies in Postmodern Fiction' the researcher Rajesh Bai Bharvad analyses the narrative techniques used by writers of different schools and ages like Victorian period, modern period and Postmodern period. He looks at the use of magical realism and mirroring technique in the postmodern age. He examines the narrative techniques of Garcia Marquez and Salman Rushdie and comes to the conclusion that postmodern narrative techniques are suitably used to narrate their experiences. The thesis is useful to know the different models of narration. But the emphasis of the thesis is about the technicalities of the narration. Therefore, I have reviewed this work to get more information about the shifts in narrative techniques.

Guide: Salat M F, Maharaja Sayaji Rao University of Baroda, 2016

To sum up, postmodernism as a concept and as an experience has entered Kannada sensibility. There are enough references and sources which deal with this experience. It is not completely a new concept which has come from the west. The local socio-cultural context has touched upon this experience in its discourse. The creative writings of Kannada writers record postmodern experiences without being labelled as postmodern articulations. The western conceptual model acts as a background for this study. Many of the arguments of these postmodernists help to analyse many of the contemporary Kannada texts as well. We can say that postmodern articulations are a result of the after effects of globalisation which gets represented in contemporary narratives.

CHAPTER 3:
CONCEPTUAL FRAMEWORK OF POSTMODERNISM: THE EUROPEAN CONTEXT

3.1 Difficulties of Defining Postmodernism

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CHAPTER-3

CONCEPTUAL FRAMEWORK OF POSTMODERNISM: THE EUROPEAN CONTEXT

3.1 Difficulties of Defining Postmodernism:

The onset of the debate about postmodernism in European context is essential to understand the spirit of the post-cold war age in the west. Explaining the idea of post modernity and analysing different dimensions of postmodernism Barry Smart records that post modernity has a profound bearing on our understanding and experience of the present condition. He further notes that post modernity is a contemporary social, political and cultural condition (Smart, 1993). As many other thinkers like Mats Alverson have correctly noted, postmodernism is the new cultural dominant of the West that seeks to define the parameters of contemporary metropolitan culture anywhere in the world today (Alverson, 2002).

In this chapter I am going to discuss the meaning of the term postmodernism and the essential debate between modernity and post modernity. The process of transformation from the modern age into the age of postmodernism is scrutinised. As we have already seen many critical theories and '-isms' in the twentieth century, it is known as the age of different '-isms' and the rise of postmodernism at the end of the twentieth century is not merely a coincidence. The rise of postmodernism in west is attributed to many factors. The post-cold war Europe witnessed the rise of market capitalism, media revolution, fragmented experiences and the onset of globalisation. The arguments of post structural thinkers initiated a huge debate about decentring a text. These new experiences were instrumental in the rise of postmodernism in the west. Many thinkers started talking about the end of the period of modernity and the rise of a new age known as postmodern age.

The conceptual framework of postmodernism is highly a contested and a problematic area of study. As Ziauddin Sardar correctly puts it, "post modernism is a difficult beast to pin down. It is a key term in contemporary society which conditions our thoughts and politics, shapes our art and architecture, frames entertainment industry and it also shapes our future (Sardar, 2005, p 214).

Many thinkers like Peter Childs argue that defining postmodernism is hardly possible (Childs, 1999). It should be noted there is no universally accepted notion of postmodernism or its theoretical foundations. This is because the concept is applicable to different disciplines like architecture, anthropology, music, fine arts, visual arts, media, theological studies and literature. Again, the theories developed by various postmodern thinkers are extremely heterogeneous, amorphous and have different philosophical foundations. As such, these multiple theories cannot be defined in singular design. The application of the term is so diverse that any single definition of it is largely misleading. As Simon Malpas puts it, 'finding such a simple and uncontroversial meaning for the term is all but impossible'. (Malpas, 2005, p 4). Many postmodern thinkers like Francoise Lyotard correctly reject the very possibility of clear meaning and definitions because the concept itself is against all kinds of totalitarian values (Lyotard, 1979). As it is a theory of scepticism and negation, there cannot be one standardised, universal definition or meaning of the term.

We can say that there are several often quite diverse, contradictory meanings of postmodernism. This is because there is no agreement among scholars and theoreticians about the working premises of postmodernism. That is to say, what really constitutes postmodernism is difficult to define exactly. Only thing one can do is to look at the critical debates surrounding postmodernism. As a corollary to this, one can look at many features of postmodern arguments and examine its moral and philosophical foundation. The features of postmodern age are strongly visible everywhere in contemporary social context. Some thinkers like Jurgan Habermas argued that the project of modernity has not yet ended and therefore it is too premature to talk about post modernity (Habermas, 1979). According to him, the Enlightenment values of reason, technology and liberal humanism continue to engage our debate even today. However other thinkers like Francoise Lyotard argue that postmodernism is a *condition* which definitely is marked by scepticism about language, truth, reason, causality, history and subjectivity (Lyotard, 1984).

The principle that governs postmodernism is that there is no absolute truth, reality and meaning. Umberto Eco shows in his much-acclaimed novel 'Foucault's Pendulum' that there is no fixed or final meaning in this universe. He questions, 'in a world without truth and reason and where there is no possibility of absolute knowledge, how is meaning possible'. According to him, meaning in this world is like

an onion where opening of one layer would lead to another. At the end we get nothing (Eco, 1989, p26).

Some of the critics are of the view that postmodernism signals post industrial society as well as post capital society. Frederick Jameson argues that "a general feeling that at some point after world war II a new kind of society began to emerge, variously described as post industrial society, multinational capitalism, consumer society, media society and so forth' (Jameson, 1984). In this new age, new types of consumption, an ever more rapid rhythm of fashion and style changes were largely seen. This according to many thinkers, signals the onset of postmodern age. For other thinkers like Jean Baudrillard, postmodernism is essentially a legitimate product of modern technology and mass media. For him, television by continually projecting floating images creates a kind of hyper reality where absolute reality is not possible. He argues that reality in television and internet is only a simulation and therefore the distinction between signifier and the signified has collapsed finally (Baudrillard, 1981).

Postmodernism can be treated as product of extraordinary media and communication revolution. In post global age, communication technologies generate free floating images and no one experiences anything other than in a derived form. Baudrillard went to the extent of calling 1991 Gulf War as "not real but a media event. It is a war without the symptoms of war" (Baudrillard, 1995). Ziauddin Sardar in a stimulating essay on Postmodernism argues that it gives a TRIMMED view of life. i.e. Post modernism is characterized by no Truth, no Reality, only Images, no Meaning, existence of Multiplicities, equal Representation, and total Doubt (Sardar, 2005, p234). All absolutes are denied and it is a nihilistic theory of doubt and scepticism. The principle that governs post modernism is that all that is valid in modernity is totally invalid in postmodern times. Modernity was framed by what is known as grand narratives: i.e. big ideas that give sense and direction to life. Postmodernism argues that such notions as Truth, Reason, Morality, God, Tradition and History do not live up to analytical scrutiny and therefore they are meaningless.

Our discussion of the meaning of the term should start with the use of the prefix "-post". This prefix makes us think that there are two ways of looking at the term postmodernism. One is that treating postmodernism as a phenomenon which

came -*after* the period of modernism. In this sense, the prefix '–post' indicates that the period of modernity has ended and there is consequently another new age of postmodernism. In other words, postmodernism is predicated on the assumption that modernism has now ended. As Patricia Waugh argues, "postmodernism is normally conceived of as a condition beset by a sense of ending" (Waugh, 2006, p 3). In this sense, the so-called new age of postmodernism carries certain features of the earlier age of modernism. But this way of looking at the rise of postmodernism is not accepted by many intellectuals and thinkers. They argue that post modernism has not come *after* modernism but *against* the fundamental premises of modernity. It is based on the negation of the 'modern' or a radical break from the earlier age. That is the reason why Anthony Giddins argued that postmodernism is 'a way of living beyond modernism' (Giddins, 1990).

3.2 The Postmodern Turn:

The beginning of 1980s has witnessed an intense debate about the validity of modernity and the onset of a new age called postmodern age. This debate about the onset of postmodern age and the consequences may be termed as "postmodern turn', where the experts in the realm of arts tried to negate the phenomenon of modernism. Many intellectuals felt that the period of modernism has not yet ended. One of the important theoreticians of modernity, the German thinker Jurgen Habermas argued that modernity was an incomplete project and its process was still continuous. For him, the modern period begins with enlightenment of mid seventeenth century and continues up to the later part of the twentieth century. The cultural movement known as modernism subscribed to this project and its validity has not yet expired. He argued that the values of modernity have come back in new form in the age of globalisation and therefore it is too early to talk about postmodernism (Habermas, 1979).

But the French theorist Francoise Lyotard argued that indeed there is a radical break in the ethos of the new age where the values of modernity like truth, realty, progress, and knowledge have decisively collapsed (Lyotard, 1979). He questioned the universalising and foundationalist discourses of the 18th and 19th centuries and called them as hegemonic grand narratives. Further, he argues that 'in contemporary post-industrial societies knowledge is legitimised in completely new terms. Therefore, grand narrative has lost its credibility, regardless of what mode of unification it uses'

(Lyotard, 2). His polemical essay 'Postmodern Condition' (1984) is an attack on the discourse of enlightenment modernity. The knowledge system in postmodern era according to him is no more legitimate and reassuring. He considered enlightenment project as violent and tyrannical. In this essay, Lyotard argues that the mega narratives are not logically consistent and they are devoid of absolute meaning. In other words, Lyotard's attack is on the existence of the mega narratives of the enlightenment period.

According to Connor, the major hypothesis of postmodernism was developed in the early 1970's and 80's, which were developing on different directions. Connor states that different thinkers were offering different explanations about the onset of post modernity in the age of globalisation (Conner, 1997). A brief survey of some of the most profound arguments of theorists gives us a fair idea of the intensity and the context of the new postmodern arguments. During the latter part of 1970s, the postmodern thinkers like Danielle Bell and Jean Baudrillard were offering new accounts of consumer society, whereas Francoise Lyotard was formulating his views about the collapse of mega narratives, Charles Jenks was experimenting with architectural postmodernism and Ihab Hassan was showing the major shifts that have taken place in a new epoch. (Connor, 2). Stuart Sim succinctly argues that the philosophical base of postmodernism is based on its anti-foundationalism (Sim, 2002). The very premise on which postmodern philosophy rests is the way in which it has questioned the earlier forms of knowledge of the enlightenment era.

The concept of simulated reality is at the heart of postmodern arguments. The French theorist Jean Baudrillard who has drawn his ideas from Marxism, cybernetics, social theory, psychoanalysis, communication theory and semiotics powerfully argues about "the loss of the real" in technology driven new age. He states that the real world is replaced by simulation in postmodern age (Baudrillard, 1981). Contemporary media and information systems have the capacity to construct images which rapidly replace the outside world. There is no relationship between *signifier* and the *signified.* The referent disappears as anything more than a sign. Thus, signs only refer to other signs; the images to other images. Such systems are purely self-referential. In such a world, signs are disconnected from opening a relation to the external world. His arguments focus on technology of contemporary communication and deals with the onset of digital realities of the modern age. He states that increasingly our lives are being

shaped by simulated events on television, computers, internet, and video projection. His concept of post modernity is founded on three major principles. They are ideas relating to simulation, implosion and hyper reality.

The rise of consumerist society is widely accepted as a product of the onset of globalisation which is crucial to the understanding of the concept of postmodernism. Similarly, the radical revolution that has taken place in mass media is vital in comprehending the anti-foundational arguments of postmodernism. The result of the onset of the digital age is clearly visible in contemporary society. The notion of hyper reality, fractured realty and virtual reality are the direct result of this digital media revolution. As there are path breaking developments in the field of computers, electronic media and internet, the accepted notion of truth and realty have become extremely complicated. The difference between reality and imagination or truth and illusion are blurred in the age of super computers and internet. Life as post modernists argue is like a video game where there is no logical connection between images and reality. In this respect it is necessary to discuss the major arguments of postmodern theorist Jean Baudrillard who wrote extensively about virtual reality and absence of the real.

His famous essay Simulacra and Simulation (1981) is most known for its discussion of symbols, signs, and how they relate to contemporary society. Baudrillard claims that our current society has replaced all reality and meaning with symbols and signs, and that human experience is like a 'simulation of reality'. Moreover, these simulacra are not merely mediations of reality, nor even deceptive mediations of reality; they are not based in a reality nor do they hide a reality, they simply hide that anything like reality is relevant to our current understanding of our lives. The simulacra that Baudrillard refers to are the significations and symbolism of culture and media that construct perceived reality, the acquired understanding by which our lives and shared existence is and are rendered legible; Baudrillard believed that society has become so saturated with these simulacra and our lives so saturated with the constructs of society that all meaning was being rendered meaningless by being infinitely mutable. Baudrillard called this phenomenon the "precession of simulacra".

ಕರ್ನಾಟಕ ಗ್ರಂಥಾಲಯ
ಕನ್ನಡ ವಿಶ್ವವಿದ್ಯಾಲಯ

His concept of Simulacra and Simulation breaks the sign-order into four stages:

The first stage is a faithful image/copy, where we believe that a sign is a reflection of a profound reality.

The second stage is perversion of reality, this is where we come to believe the sign to be an unfaithful copy, which "masks and denatures" reality as an "evil appearance it is of the order of malfeasance". Here, signs and images do not faithfully reveal reality to us, but can hint at the existence of an obscure reality which the sign itself is incapable of encapsulating.

The third stage masks the absence of a profound reality, where the sign pretends to be a faithful copy, but it is a copy with no original. Signs and images claim to represent something real, but no representation is taking place and arbitrary images are merely suggested as things which they have no relationship to. Baudrillard calls this the "order of sorcery", a regime of semantic algebra where all human meaning is conjured artificially to appear as a reference to the (increasingly) hermetic truth.

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The fourth stage is pure simulacrum, in which the simulacrum has no relationship to any reality whatsoever. Here, signs merely reflect other signs and any claim to reality on the part of images or signs is only of the order of other such claims. This is a regime of total equivalency, where cultural products need no longer even pretend to be real in a naïve sense, because the experiences of consumers' lives are so predominantly artificial that even claims to reality are expected to be phrased in artificial, "hyper real" terms. Any naïve pretension to reality as such is perceived as over sentimental.

Thus, the above discussion gives a fair idea about the magnitude of change that has taken place in the realm of literature and art in Europe.

Along with this, few more features of postmodernism can be added here. Centrality of discourses is one of the key features of postmodernism. It was influenced by French post structuralism and believes that objectivity and autonomous identities are not possible. There can only be representation of the subject rather than the 'authentic' or true representations. For them, symbolic systems such as language do not contain fixed meaning. Language for them is only a contingency and its very

nature is arbitrary. What we find is the presence of only discourses. This prominence given to discourse goes hand in hand with decentring of the autonomous self. For postmodernists, the concept of unitary self is not acceptable. They argue that the view of the individual as coherent, integrated and autonomous has become false in the contemporary historical and cultural situation.

Postmodernism questions the legitimacy of the grand narratives. According to theorists, the foundation and legitimating of narratives were always a hoax. The hegemonic grand narratives were used to support the dominant view of the world and its order. And therefore, Lyotard spoke about the non-feasibility of grand narratives and the existence of little histories. Michael Foucault argued that power- knowledge nexus determines the domination of a particular subject and there is no neutral representation. Further, postmodernism celebrates indeterminacy and multiple centres.

3.3 Distinction between modernity, modernism, postmodernity and postmodernism:

Many times, the above stated critical terms are used interchangeably as if they are synonyms. The intellectuals and thinkers argue that this is a wrongheaded and superficial interpretation of the terms. The terms are not only conceptually different but also, they are culture specific. For example, modernity in Indian context has different connotations than it has in European context. Likewise, modernism is more about a literary phenomenon rather than a socio-cultural phenomenon.

Again, our debate can start by making a distinction between the terms modern and modernity. The term 'modern' refers to contemporaneity whereas 'modernity' is a loaded socio-cultural phenomenon. The term 'modern' came into common usage to indicate that a person or a practice was up to date that they were different from the out-of-date practices or people of the past. This definition of the term indicates that the word 'modern' can be interchanged with the word 'contemporary' and has roughly the same meaning. It refers to anything or anybody which/who has a contemporary value. This explanation indicates that term 'modern' is more about contemporaneity and is time bound. Or it can be said that the term modern refers more to relevance of the subject matter than a period.

Modernity in turn is largely a socio – cultural –intellectual phenomenon which was a product of seventeenth and eighteenth century European Enlightenment. The configuration of the term is so broad and diverse that it cannot be defined in terms of a single characteristic. According to Malcolm Waters, modernity is a stable, long term, socio- cultural configuration that has the following characteristics (Waters, 2000).

- Production systems are industrial, that is relatively large in scale, internally specialized into occupation, externally specialized by product and mechanized.
- An increasing proportion of interpersonal practices are self-centred, rational and calculating.
- The European modernists believed in universal values of rationality and science.
- It is future oriented. One can change one's destiny. We can easily look ahead than look back.
- Modernity is secular in the sense that it explains the phenomenal world in terms of scientific theories. It does not require any religious /spiritual/moral revelation in order to make sense of the world.
- Physical and social objects including human labour are defined as commodities, i.e. they are alienable and can be exchanged in markets.
- Individuals have citizenship rights that they can claim against the state.
- It gives the idea that the progression of history is linear. For modernity, history is an open project. There is nothing static; men are peripherally engaged in making and remaking the world. In other words, there is a linear progression of history.
- Social units – families, schools, governments firms, churches, voluntary associations etc are differentiated from one another, i.e. they are separated and distinguished from one another.
- It is in conflict with nature. Because it wants to have complete control over nature. Progress means man's increasing capacity to establish his supremacy over nature.

- The value – sphere of culture (truth, beauty and morality) are autotomized relative to each other and to other areas of social life.

From the above description it is quite clear that the term modernity is not a literary phenomenon. Rather, it is essentially a European sociological phenomenon, which in turn roughly was a product of European enlightenment. Enlightenment was a European intellectual movement of seventeenth and eighteenth centuries, in which ideas concerning God, Nature and Man were synthesized into a world view that gained wide assent and integrated revolutionary developments in the field of philosophy, arts and politics. The conceptual systems of Descartes, and Newton – along with those of Lock and Baruch Spinoza were transformed and propagated in all directions and this led to a rational out look to all fields of knowledge. The European society underwent a tremendous change due to this onslaught. The advancement of science and technology along with rationality was instrumental in bringing about the above said change. The old-world view gave away to the emergence of a new, modern one which emphasized analytical, clinical approach towards the comprehension of the universe.

Thus, modernity was associated with progress and rationality. It was born out of the idea of identifying casually and unreflecting with the institutions of liberal democracy, capitalist free enterprise and the spread of national technologies. Such problematic identification often results in the neglect of the cultural problems inherent in the concept of tradition and modernity. As David Hall argues "the deepening cultural crisis of 'modernity' bespeaks a far richer, more complex, and more consequential 'modern condition'. It would be externally foolish therefore to ignore the broader cultural accoutrement associated with and embedded in the more practical element of the modern impulse" (Hall, 1986).

Hence, it can be stated that the enlightenment has all the appearance of an iconoclastic movement intent both on interpreting and ushering in social change. We have to note that the ideas of the enlightenment did originate because of the radical structural changes that were occurring in European society. Drastic changes were taking place in the field of technology, legal, political and economic infrastructures. Rene Descartes, Leibniz, Newton, Francis Bacon, Tony Locke, Badin and Hobbs have been generally recognized as seminal figures in the formation of the enlightenment

movement in Europe. These thinkers affected a shift of emphasis from old to new anthropological metaphysics. In total, there was an all-round extra – ordinary change that transformed Europe structurally and intellectually. There was a huge difference between the traditional Europe and the foundation of modern Europe.

The same can be shown in the form of a chart:

	Pre-Modernism	Modernism	Postmodernism
Metaphysics	Realism: Supernaturalism	Realism: Naturalism	Collage / Spectrum
Epistemology	Mysticism and/ or Faith	Objectivism: Experience and Reason	Extreme Subjectivity
Human Nature	Original Sin: Subject to God's Will	Tabula Rasa and Autonomy	Doubt/Interdependency
Ethics	Collectivism	Individualism	Fragmented
Politics and Economics	Feudalism	Liberal Capitalism	Late Capitalism
Period	Medieval	Enlightenment to Twentieth Century	Internet/ post global Communication Age

Modernism in contrast was a twentieth century literary movement which dominated art and literature of the early twentieth century in Europe. This literary movement rejected the earlier practices in literature and arts like subjectivity and simple story telling. It gave importance to themes like isolation, rootlessness, loss of communication, the crisis in identities, the fall of modern European civilisation and represented the fragmented experience of the modern man. The period of high modernism is recognised as from1910 to 1930 where high priests of modernism like T S Eliot, W B Yeats, James Joyce, Ezra Pound, Virginia Woolf, Franz Kafka and others represented the crisis ridden life of modern Europe in their texts like Waste Land (1922) and Ulysses (1924). It was a trans-Atlantic and trans Pacific literary movement which stressed on universal European experience rather than the regional experience. The critic Daudi equates modernism with rationalism, empiricism and positivism (Daudi, 1990).

Some of the striking characteristics of this literary modernism are:

- A new emphasis on impressionism and subjectivity i.e. emphasis on *how* we see the world rather than *what* we see

- Rejection of linear plot and story in favour of circular narration
- Treating literary genre as autonomous and self-sufficient. For modernists, a text must be studied in isolation i.e. to understand a text it must be detached from the context. This is because they believed that the intension of the author does not exist. They called it as intentional fallacy.
- For them, meaning at different layers was available in a literary text.
- Experimentation and innovation in narrative style and structure. The modernists wanted to frame a suitable poetic idiom to express their complex experience.
- Privileging of few select literary forms like poetry, novel and drama and less emphasis on 'light' genres like lyrics, limericks, essay and so on
- Emphasis on fragmented experience of modern man and a great sense of loss. The direct result of this is a kind of nostalgia of going back to past.
- Treating form and content as inseparable i.e. what we say cannot be separated from how we say it. For modernists, form itself was meaning.
- Modernists gave importance to tight structures of the text. They believed that every great text must have organic unity. The belief in this organic unity is central to their argument.

Thus, we can say that modernism in literature was an influential literary movement which represented the phenomena of modernity in literary texts. The study of representative texts like 'The Wasteland' (1922) by T S Eliot or 'The Trial' (1925) by Franz Kafka shows that modernist literature was borne out of tremendous crisis in European civilisation. It represented Industrial modernity as a root cause for the fall of moral fabric of European civilisation. The relationship between modernity and modernism is not very strictly linear. There is also a sense of ambiguity associated with articulation of modernist literature about the phenomenon of modernity. As there was emphasis on experimentation in modernist literature, it treated modernity as a harbinger of change. But modernity also leads to destruction of organic pre modern European society. Hence, modernism treated modernity as evil and destructive. The

poetry of T S Eliot and later poetry of W B Yeats show this destructive aspect of modernity.

Similarly, the distinction between post modernity and postmodernism is quite similar to the difference between modernism and modernity. The term Post modernity is used to indicate a particular period or an epoch. It refers to post-industrial and post capital period. Many thinkers like Mats Alverson argue that the term post modernity refers to cultural changes within capitalism and the term postmodernism is a literary representation of the condition of post modernity (Alverson, 2002, p5). If post modernity is used to indicate a particular condition of society, post modernism is a reaction to changes taking place in society in the sphere of literature and culture. In other words, postmodernism tends to focus on questions of style and artistic representations and post modernity is employed to a specific cultural context or historical epoch. Or it can be said that post modernity is a concept which shows our socio, economic, political and cultural condition. The life in post-industrial era i.e. the experience of people living in service oriented consumerist state often is described as post modernity.

After gaining theoretical clarification about the conceptual terms like modernity, modernism, post modernity and postmodernism, let us delve deep into the various aspects of postmodernism. Postmodernism describes the broad aesthetic and intellectual projects in our society on the plane of theory. For Francoise Lyotard, postmodernity is an attitude, or it is a tendency which intends to move towards meta narratives (1984). Simon Malpas argues that Salman Rushdie's novel 'Midnight's Children' (1981) is postmodern because it has employed a playful style and mixes comic and the serious in its narrative. Its fragmented narrative style loaded with comic representation of the experience of partition shows the innovative path trodden by the author. In modernist novels like 'Ulysses' by James Joyce (1924) the style was more serious and the author deliberately experimented with the form. The fractured experience of people was seen as a symbol of the general moral fall of the society. In postmodern novels, the same fractured experience is shown as a natural experience of the people living in a hugely transformed age of media revolution and globalisation. In this new age of globalisation, Frederick Jameson states that "new types of consumption, penetration of advertisement, multinational capitalism, television and media have taken over the previous modes of societal existence. There was a

replacement of the old tension between city and country, centre and province, by the more powerful late capital (Jameson, 1984).

Thus, postmodernism is characterised by absence of reliable facts and relays heavily on speculation and doubt.

With this distinction between postmodernism and post modernity, we can further explore the various other dimensions associated with postmodernism. Postmodernism has strongly refuted the foundational arguments of modernism and therefore knowing the difference between modernism and postmodernism is important to this study. Jeremy Hawthorn argues that representation of fragmentation was crucial both to modernism and postmodernism. But they differ in the treatment of the fragmented experience both in degree and methodology (Hawthorn, 1999). If modernism looked at fragmented experience of man as a culmination of industrial society and therefore is treated as a negative quality, postmodernism treats fragmentation as natural. There is no nostalgic loss in postmodern representations. For the postmodernists, fragmentation is an exhilarating liberating phenomenon which helps them to escape from the claustrophobic embrace of the fixed systems of belief. In other words, if the modernist laments the experience of fragmentation, the postmodernist celebrates it. One of the early exponents of postmodernism Ihab Hassan made an interesting distinction between the two concepts by listing out many features associated with both the categories.

According to him, modernism was associated with features like form, purpose, design, hierarchy, knowledge and so on. He listed out the distinction between modernism and postmodernism by showing the qualities of binary opposites i.e. form- anti form, purpose- play, design- chance, hierarchy- anarchy, creation- deconstruction, synthesis- anti thesis, presence- absence, centre-periphery, textuality-intertextuality, metaphor- metanomy, selection- combination, reading- misreading, signified-signifier, narrative- anti narrative, paranoia- schizophrenia, origin-difference, determinancy - indeterminancy etc (Hassan, 1971)

It must be noted that the differences listed out by Ihab Hassan are not completely clear-cut or universally acceptable. We can say that the there is no strict compartmentalisation of two mutually contrasting categories. Many times, it is possible that some categories listed out above may overlap. However, for academic

study and for conceptual clarity Ihab Hassan's distinctions between modernism and postmodernism are quite useful. In addition to this, the above-mentioned differences show the transformations that have taken place in postmodern age. The spirit of the new age i.e. the age of liberalisation and globalisation can be effectively gazed by the above stated distinctions. Again, they also show the wider questions related to the politics of representations in two different epochs.

As stated earlier in this study, the term postmodernism is extremely a contested term. There are many thinkers who have pointed out the relationship between globalization, late capitalism and postmodernism. In a very influential essay, Frederick Jameson argued that the concept postmodernism is associated with the rise of late capitalism. For him, the rise of postmodernism in contemporary discipline was tool of globalization and neo capital. It works as a cultural dominant. Another Marxist critic Terry Eagleton has treated postmodernism as 'just an illusion' (Eagleton, 1996). For Norris it was 'a reactionary political formation' (Norris, 1990). Francis Fukoyama considered it as 'end of history' (Fukoyama, 1992). The Slovenian philosopher Slavoj Zizek argues that ideology as a category is brittle and inconsistent. According to him, there is a huge gap between rigid ideology and the representation of the ideology. He has drawn his theory from Lacanian psychoanalysis, Marxism and the critique of popular culture (Zizek, 1989).

The rise post modernism in Europe is ascribed to many factors. One is the extra ordinary revolution in the field of media and internet in the later part of the twentieth century. With the advent of internet, the new terms like 'hyper reality' and 'virtual reality' entered the academic discipline. Hyper reality in postmodern context refers to inability to distinguish reality from a simulation of reality. And this is due to the advancements in the field of technology. Hyper reality is seen as a condition in which what is real and what is fiction are seamlessly blended together so that there is no clear distinction between where one ends and the other begins. The expert in the field of cybernetics Jean Baudrillard defined hyper reality as 'the generation by models of a real without origin or reality'. It is a state where representation of reality occupies the central stage. Again, virtual reality goes hand in hand with internet revolution where reality is constructed through digital realty. Baudrillard gives the example the live telecast of 1991 gulf war and rhetorically questioned where did gulf war take place. He answered the questioned by stating that it was in the televised

virtual reality of the postmodern age. The image networking system of the media has given the notion of the real in the postmodern age a surrealistic dimension.

Along with this, the onset of globalisation is seen as a dominant factor in the rise of postmodernism. Globalisation has reduced the boundaries of the physical world by transcending time and space. The new realities are the existence of multinational companies, revolution in the field of multimedia, market expansion, and domination of the corporate world. The French postmodernist Lyotard captured the spirit of the new age by stating that 'you listen to reggae; you watch a western; you eat MacDonald's at midday and local cuisine at night; ....knowledge is the stuff of TV game shows...Anything goes-it is time to relax.' (Lyotard, 1992, p54).

Contemporary culture is also closely associated with the age of consumerism. The modern life styles have made the life more dependable on consumer goods and hence the mushrooming of modern malls in almost all metropolitan cities around the world. This consumer choice has resulted in disruption of the traditional harmony of the native people. Postmodernism which celebrates choices is closely related to such a network of big malls and the rise of the neo rich class in society.

3.4 The Relationship between Post Structuralism and Postmodernism:

The rise of postmodernism is also ascribed to the major arguments of post structuralism. It is not that Europe witnessed the rise of post modernism all of a sudden. It did not originate in a vacuum. There are precursors to postmodern arguments. As many theorists correctly argue there is a close relationship between post structuralism and post modernism. During 1960s itself, the poststructuralists were arguing against the structuralist principles like unity, coherence and logical order. Post structuralists were also greatly influenced by Frederick Nietzsche's famous dictum that 'there are no facts but only interpretations' (Nietzsche, 1878)

Poststructuralists were of the view that the idea of the tight linguistic structure was just a myth. They have challenged the idea of centre, fixed principle, hierarchy of meaning and a solid foundation of reality. They argue that a literary text can have any number of 'centres' or it is only artificial to make binary opposites like centre and margin.

Post structuralism opposes the foundational arguments of structuralism. The term post structuralism originated from structuralism though it opposes the landmark arguments of the structuralists. The structuralists drew heavily from linguistics and argue that language is a system of systems and there is a close link between language and reality. It is the language which creates reality for structuralists. For them, we do not have access to reality other than through the linguistic medium. They also believed in the method and reason to understand the unique features of linguistic design. Their search was to find patterns and structures in language.

In contrast to this, the post structuralists argue that the visible linguistic structure is only superficial. They expressed their scepticism about the solidity and reliability of language which has huge omnipotent power to create meaning and reality. Jacques Derrida attacked the systemic quasi-scientific pretentions of structuralism by asserting that the notion of a systemic structure whether linguistic or other, presupposes a 'centre' that serves to organise and regulate the structure yet itself 'escapes structurally. In Ferdinand De Saussure's theory of language, the function of the centre is to control and regulate the different dimensions of language (Saussure, 1916). Derrida questioned such a notion and argued in favour of decentring or subverting or undermining the centre. Once there is no solid centre as such, the validity of knowledge and truth becomes questionable. The linguistic instability is inherent in any linguistic sign and therefore final determination of meaning does not exist. In this way we can see the anti-foundational philosophic position taken by post structuralists even before the advent of post modernism.

Similarly, another prominent aspect of post structuralism is that they question the legacy of all kinds of knowledge forms. That is, they challenge and undertake to destabilise or subvert what they identify as the foundational assumptions, concepts, procedures, and findings in traditional modes of discourse in western civilisation including literary criticism. The post structuralists like Derrida and Michael Foucault attacked the established ways of thinking and formulation of knowledge systems central to enlightenment discourse. They questioned the authority of the author in production of meaning in a text. In the celebrated essay 'What is an Author', Foucault rejected the traditional idea that human subject is a coherent identity endowed with definite purpose and idea of knowledge (Foucault, 1969). Similarly, Rolland Barthes argued that authorial function is only a pretext and the birth of the reader would lead

to death of the author (Barthes, 1967). The argument of both the essays is that the subject or the author in not in control of the complicated designs of the text. Here, we find that the text is a site for multiple historical, cultural and economic forces and it is open to multiple interpretations. Again, Derrida by decentring the central role assigned to the author also rejected the possibility of the controlling agency of language. For him, the role of language 'is an unregulated play of purely relational elements' (Derrida, 1967, p6).

Here, it is better to distinguish the difference between the new critical stance and the stance taken by the post structuralists. Both new critics and post structuralists argued against the view that the author enjoys absolute power in supplying the meaning of the text. But there is a huge difference between the two theoretical positions in giving the reason for marginalisation of the power of the author. For new critics the intension of the author was irrelevant. Or as they put it the intention of the author was just a fallacy. They also believed in the absolute power of the text where every possible meaning was hidden in the complex matrix of the text. For post structuralists, both author and the text do not have any say in the determination of the meaning. What the text produces is a number of discourses which are contradictory, representational and unstable. Therefore, the meaning is indeterminate and is postponed for ever. Foucault believes that discourse is to be analysed as totally anonymous (Archaeology of Knowledge, 1969). This indeterminate discourse is socially oriented rather than linguistic oriented and changes according to the socio-political context. Derrida argued that language is not a reliable mode of communication that we believe it is. It is both fluid and slippery. He felt that language is non referential because the signifiers are not stable. Each and every signifier produces other signifiers in a never-ending deferral or postponement of meaning. By questioning the centrality of meaning and the subject Derrida deconstructed the great tradition of western philosophical position. In the essay 'Structure, sign and play in the Discourse of the Human sciences' he states:

'Thus, it has always been thought that the centre which is by definition unique.... escapes structurality. This is why classical thoughts concerning structure could say that the centre is paradoxically within the structure and outside it. The centre is at the centre of totality but the totality has its centre elsewhere' (1969).

Here Derrida questions the basic assumptions of western philosophy since Plato. He argued that the world of reality is only representational and subjective. He used the term 'logos' to show the essential transitory nature of meaning in a text. Logos is a Greek word which refers to the tradition of western science and philosophy that treats words and language as a foundational expression of external reality. But Derrida's notion of 'logocentrism' questions the basis of fixed meaning and argues about the transitory nature of reality and meaning.

To sum up, the following may be taken as the features of western postmodernism.

- Negation of mega narratives of Enlightenment modernity like rationality, progress, development, scientific technology and so on
- Blurring of the genre and multidisciplinary approach
- Interrogation of universal values like truth, meaning, reality, morality etc
- Belief in relative relationship rather than absolute relationship
- Foregrounding of inter textual relationship or the theme of intertextuality
- Expression of doubt and negation
- Celebration of fragmented identities
- Anti-foundational attitude
- Subjective representation of the object
- A product of globalization, liberalization and privatization
- Belief in hyper reality, virtual reality and simulation
- It treats life or this world as a video game where everyone is an active player. But the participants are so absorbed that the very foundation of logic is missing.

CHAPTER 4:
ROOTS OF CHANGE AND EARLY ATTEMPTS

4.1 Introduction

4.2 Debating Kannada Modernism

4.3 Search for Alternative Models

4.4 Early Attempts: Textual Analysis

CHAPTER -4
ROOTS OF CHANGE AND EARLY ATTEMPTS

4.1 Introduction:

The year 1990 can be taken as a watershed mark in Indian socio-economic-cultural context. The opening up of Indian economy to the global market and the resultant changes in Indian society is huge and largely visible. No society or literature lives in vacuum. It always is open to change. If there is no accommodation, mediation & adaptation, the society or literature becomes stagnant and rotten. When there are new challenges, the narratives undergo thematic, ideological and technical changes. As many thinkers like Malcolm Waters correctly argue, the onset of globalization has brought in huge changes in literary and cultural field (Waters, 2001).

The restructuring of society has thrown up new challenges and created new opportunities. An important feature of all these phenomena is that the sovereignty of the nation – state is questioned and the national boundaries are blurred. Metropolises across the world have become cosmopolitan, multi-cultural and hybrid. The new ideas generated in this super-fast era can travel fast transcending geographical boundaries. The regional and linguistic barriers are easily overtaken. So, when ideas like postmodernism are generated, it travels across the globe. Any new idea generated in any part of the world in modern age cannot be limited to a particular geographical area. It spreads across huge geographical area transcending the barriers of time and space. The idea of transcultural study helps us to examine the changes that have taken place in native society as a result of the entry of new ideas and concepts.

The receiving society or the native society negotiates with the new experience in its own unique way by taking into consideration its socio-cultural needs. Without local needs or necessity no idea/ ideology gets rooted in the native society. If the ideas received are deemed as alien, then the local societies usually reject it. It is a historical fact that over a century and half our native society was continually receiving ideas from different quarters –especially from the west. This flooding of ideas/ideology has led to fruitful negotiation and integration of those ideas in local communities. The studies concerning east-west encounter show that the local society has not received ideas from outside passively. Rather, there is a complex process of integration and

processing before making the received idea as its own. Kannada is no exception to this. Kannada literary field has responded to the challenges created by new values of globalisation in its own way.

This chapter also examines theoretical questions like should postmodernism be seen as a borrowed idea from the west or should it be seen as a legitimate product of the onset of globalisation in India. If 1990 is taken as land mark departure in socio cultural choices of the society, then there must also be a kind of preparation for transformation taking place in the native society. To investigate this preparation, the pre 1990 narratives are analysed to look at the possible preparation for change taking place in Kannada literary context. This chapter attempts to examine the magnitude of changes that have taken place in post global age. The ideological basis of postmodernism is a phenomenon which is visible in native Kannada society not because it has come from outside but because of the onset of globalisation. It is not that the origin of the term has come only from the west. It is the change in socio cultural base of Kannada and an attempt to search the suitable alternative idiom to record this change that has led to postmodern articulations in Kannada. Therefore, this study argues that postmodern articulations are not borrowed alien concepts but rather, they are originated here in the local atmosphere. The entry of the term postmodern from the west may have acted as a catalyst in constituting the change in Kannada. The currency gained by post modernism is due to the transformation in value system of the society.

The transformation from one epoch to the other is quite natural. It is argued that the disillusionment about elitist 'Navya' literature which originated during late 1950s and reached its peak during 1970s and 80s led to the rise of 'Dalit –Bandaya' literature in Kannada. However, the later part of 1980s and the early part of 1990s has seen decline of this 'Bandaya' literary movement due to many reasons. At the same time, the society witnessed huge transformation in the form of globalisation, digital media revolution, the onset of the control exercised by the corporate sector and the resultant weakening of the labour sector. There was also a rise of neo rich class due to Information Technology (IT) revolution. The extraordinary development of metropolitan culture and collapse of rural economy had destructive effect on 'Bandaya' movement. The society was ripe for change and there was an attempt to record the new experience. The old linguistic and technical idioms were insufficient

to grasp the realities of global period. Thus, the rise of postmodernism is not accidental in nature. It is a legitimate product of the altered realities of our times.

4.2 Debating Kannada Modernism:

As stated above, this part of the study attempts to investigate the nature of transformation of society from modernist period to the postmodern. Therefore, let us look at the conceptual arguments of modernist literature in Kannada to understand the nature of change that has taken place in post global period. As much has been written about modernism and its features already, this study briefly discusses the important traits of modernist literature. A brief discussion about modernism in Kannada enables the study to record different dimensions of the process of transformation. Discussing the concept of Kannada 'Navya', the critic Narahalli Balasubramanya observes that every new age treats the previous age as stagnant and it declares that the potency of the previous age is exhausted (Balasubramanya, 1992). Modernist literary movement for example, expressed its displeasure about the articulations of its previous age i.e. the 'Navodaya' period. The high priests of modernist literature like Gopala Krishna Adiga argued that the 'Navodaya' poetry had lost its potential to give expression to new realities of the new age (quoted, 1992, p5). They also stated that the old 'Navodaya' literary expressions have become obsolete and out of tune with the demands of the new age.

The new writers were searching for new linguistic and creative idiom to suit contemporary socio-cultural challenges. It was also argued that contemporary literature needed an upliftment and new momentum. The writers like Gopala Krishna Adiga and V K Gokak felt that there was a huge gap between challenges faced by a new writer and the existing well-worn rules and clichés. The exposure to European modernist movement and literature also played a crucial part in moulding Kannada modernist sensibility. K D Kurtakoti examining the evolution of modernist poetry in Kannada points to the importance of Gopala Krishna Adiga as a poet who rejected the lyric form and introduced a new complexity in Kannada poetry to articulate the political and spiritual frustration of the new age (Kurthkoti,1998). *Yajna* or sacrifice appears in his poetry again and again as a metaphor for the conscious act of invoking poetry with its moral fervour. One of the pillars of modernism in Kannada, Gopala Krishna Adiga explicitly stated that time has come to get influence from European

writers like T S Eliot, Ezra Pound, F R Leaves, D H Lawrence, T E Hulme and the like. Modernism according to these writers refers to possessing a particular sensibility or a new consciousness. They wanted to experiment, innovate and tread a new path in literature. One English poet Archibald MacLeash stated that

'Let the poet be modern,
Modern from head to toe!' (1926).

The following may be taken as some of the important features of Kannada Modernist literature:

The rise of modernism in Kannada is usually associated with the age 1950s. Modernist literature was a conscious reaction against excessive romantic temper of the previous age and was against subjectivity in literature. It projected objectivity as universal feature of great literature. It was impersonal in nature and did not believe in the intension of the writer which was known as intentional fallacy. They argued that intension of the writer and the ideologies of the text are two separate categories. According to modernist critics, intension of the author can never be realized completely in a literary text. Intension of the writer was called as fallacy. This is because, the creative process involves the sub conscious as well which is not completely available even to the author. Textual details and the use of new techniques were considered to be the hall mark of great literature. "Trust the tale and not the teller" was its motto.

Modernist literature treated individuals as part of larger society and hence searching for interior landscape of individuals becomes the *leitmotif* of new writers. That is the reason why most of the modernist novels and their protagonists are set on introspective tone. Influenced by advances in Psychology- specially path breaking writings of Sigmund Freud- the modernist writers started recording the inner anxiety, ambiguities, paradoxes and existential angst of their protagonists. In a remarkable manner T S Eliot narrated the traumatic and fragmented experiences of a protagonist in his celebrated poem 'The Love Song of Alfred J Prufrock'. In Kannada literary context U R Ananthamurty articulated the inner self and contradictions of the character Praneshacharya in his much-discussed novel 'Samskara' (1965). One has to note that Praneshacharya's questions are not merely individual questions but they are the critical larger questions plaguing contemporary society and culture. Instead of

glorifying and celebrating the stubbornness of characters, the modernist writers were busy exposing the weaknesses of individual protagonists. Thus, many times in the novel 'Samskara', Praneshacharya feels defeated and helpless. He even feels that Naranappa's "unholy" questions are his own questions and feels that his holy exterior is only a mask. The entire text 'Samskara' unmasks the pseudo nature of the protagonist and *Visarjane* (to give up self or sacrifice of the self) becomes the motif of the main character. The search in the entire novel is the search for authentic self and true identity.

Modernist literature believed in the use of symbols and images whose structure was a-linear, musical, a-logical, repetitive and follows the logic of emotion and logic of association. The narration was deliberately suppressed or avoided. Modernists felt that too much of explanation would dilute the complexity of experience. They felt that story telling must be nuanced and sensitive. There was no scope for details or long narratives. Hence modernist texts are broken and images/symbols are juxtaposed side by side. U R Ananthamurthy criticized two novels of Kuvempu stating that there are too many details in the novels which act as distractions to readers (Ananthamurthy, 1988).

Modernist literature was born out of crisis in civilization and therefore there is a feeling of going back. This longing for going back can be seen in Gopalakrishna Adiga and U R Ananthamurthy. The memory of childhood dictates most of the modernist texts. The writers wanted to record the crisis which existed between individuals and society. The texts 'Biruku' (P Lankesh, 1981), 'Swaroopa' & 'Nigooda Manushyaru' (Poornachandra Tejaswi, 1966 & 1973), 'Samskara' (U R Ananthamurthy, 1965), 'Gathi- Sthithi' (Giri, 1981) 'Shikari' (Yashavantha Chittala, 1979) treat crisis as the starting point of their socio- cultural negotiation. For e.g. Narayanappa's death and the question of his burial in 'Samskara' triggers every other action. This crisis is taken to be the crisis of the whole civilization. In fact, Praneshacharya's journey is because of Narayanappa's unresolved riddle.

Modernist literature was confessional in its tone and tenor. The protagonists confess their alienation, rootlessness, schisms, sins, weaknesses, helplessness, anxieties and such other fractured experiences. Authentic confessions were taken to be the mark of natural moral fabric. Transgressing the moral code of society became a

bench mark of true literature. The protagonist Srinivasa of the novella Swaroopa (1966) confesses thus:

"Oh! My life is so absurd and trivial------- If I look at my future life, it gives me immense head ache" (p18).

The confession is one way of exposing protagonist's inner duplicity, weakness and rottenness. This rottenness in turn becomes the symbol of the entire community. Such extensive use of symbols and metaphors marks most of the modernist writings as well. The texts are constructed in such a way that they invariably question the existing values of society. The writers felt that subverting the value system of society is his/ her duty and hence modernist texts were analytical and societal. That is the reason why the writers went for experimentation and innovation. They felt that the traumatic complex experiences of the new age can be narrated only through the use of new linguistic and poetic idioms.

But modernist writings came in for heavy criticism in the forthcoming period. The Dalit- Bandaya writers accused them of insensitivity towards caste related problems of society. They attacked them on the ground that modernist writing was elitist, urban centred, brahminical and devoid of true nature of Indian caste ridden complex society. They pointed out that modernists were in ivory tower articulating borrowed experience of the urban middle class, completely neglecting caste-based native society. Even when the caste question was articulated in novels like 'Bharathipura' (1973), it was deemed as superficial and insufficient. The over use of symbols and images were also heavily criticized and it was thought that the readers were compelled to search for images, metaphors and symbols in every literary text even when there was none. Many critics argued that the entire modernist literature was borrowed from west and they used absurd and existential philosophies of Camus, Sartre and Kafka as if it was their own. The fact that the modernists gave too much importance to fractured individual interior experiences neglecting the complex nature of larger society was questioned and dismissed. As many critics have pointed out, most of the modernists were university professors and therefore native experience of the rural poor was marginalized.

Poornachandra Tejaswi initiated a blistering attack on modernist writers in his path breaking forward of the text 'Abachurina Post Office' (1973) and stated that

modernist writings were completely alien to rural folk. R Shashidhar made a political critique of modernism in Kannada by presenting Kannada modernism as a colonial precipitate profoundly influenced by European models. He argued that modernism in Kannada was a dissident literary movement launched by a rural and agrestic intelligentsia moving into colonial, cosmopolitan centres to pursue modern professions. They found Nehruvian modernist project as alienating and their personal alienating experience was taken to be the experience of the whole community. He further argued that modernists had no communication with the locality and hence modernity appears as a "shock" in most of them. D R Nagaraja pointed out that profound scholarship which was quite evident in the previous age was missing in modernist thinkers (Nagaraj, 1995). The modernists were happy reading Camus, Kafka Sartre, Lohia, Gandhi and so on but were not great scholars in any field. Added to this was the fact that only few literary forms were privileged. Poetry, fiction and drama form were considered as superior "right" forms for creative expression. Light verse/prose, essays, limericks were back grounded. The importance given to "literary sensibility", and "great" literature was interrogated in the next age. Their notion of "high culture" was dismissed by Marxists. As Raymond Williams puts it, culture is ordinary (Williams, 1958) and this ordinariness of culture became a watch word for cultural theorists.

Critics argue that modernism died in Kannada because of changes in the socio-cultural and ideological base of literature. The marginalized section of society that emerged into visible prominence in later years (i.e. during early part of 1980s) demanded another kind of literature. There was a change in priority areas. Social responsibility of the writer and recording community feelings were more stressed. The argument 'art for the sake of art' was dismissed. Protesting injustice in society, fighting prejudices and stereotypes, and constructing a strong resistance to inequalities became priority areas. Instead of personal confessions, there were community confessions in Dalit literary discourses.

The Difference between modernist writings and the writings in postmodern period is beneficial for this study. The modernists believed in strong and tight structure of any text. The ideas of harmony and organic unity were at the heart of modernism. For postmodernists, this tight structure is only a superficial myth. They argue that concepts such as possessing truth, reality and one centre are only relative.

For postmodernist writers, recording a fractured experience was natural rather than artificial. It can be said the episodic and loose constructions are the features of postmodern period.

The better way to understand postmodernism is to contextualize it as a logical extension of the changes in societal structures which have taken place in contemporary society. The changes in society due to the onslaught of LPG, the social media revolution, onset of virtual reality, consumerism, and the changes in economic, political, moral and ethical values / choices are seen as definite factors which have initiated or influenced contemporary literary texts. This study attempts to look at postmodern motifs as locally rooted, logically extended Pan Indian Kannada phenomenon. The relationship between shifts in narrative styles and the ideology of Postmodernism are closely examined.

4.3 Search for Alternative Models:

When we speak of postmodernism in Kannada context, there are obviously challenges to identify the roots of change or the beginning of postmodernism in Kannada literary canon. If select post 1990 narratives can be taken as articulations of postmodern period, the question arises how to identify the roots of postmodernism. Some critics consider Devanuru Mahadeva's 'Odalala' (1979) and 'Kusuma Bale' (1988) as precursors to later postmodern articulations. Some others consider Poornachandra Tejaswi's transitory literary world as first steps of postmodern articulations. The theorist Nataraja Budal who has worked extensively on Buddism (its Shunya philosophy) and linguist Nagarjuna's 'Madhyama Karika' argued that even before the advent of post structuralism in the west, both 'Shunya philosophy' and 'Madhyama Karika' were propagating the essential transitory nature of truth and reality. He has argued that the concept of 'discourse' can be seen in these two concepts (Budal, 2002).

There is also an argument that Vachanas of Allama (twelfth century) and Tatvapadakaras of Kannada like Saint Shishunala Sharieff and Kaivara Narayana Tata spoke about essential difference between reality and illusion in their works (their works are essentially oral in nature). If Allama belonged to twelfth century, the Tatvapadakara's belonged to seventeenth and eighteenth centuries. Both constituted what is known as 'Anubhavi Parampare' in Kannada i.e metaphysical tradition as

against mainstream materialistic tradition. For Tatvapadakaras as well as Allama, religious elements were not the only basis of their works. Identifying multi-cultural base of Tatvapadakaras, H S Shivaprakash argued that Tatvapadakaras were like multiple variety of trees in a thick forest (Shivaprakash, 1993). In other words, Tatvapadakaras upheld plural tradition of Karnataka and their oral poetry dealt with multiple possibilities of truth and reality. This is where first steps of postmodern philosophy are identified.

Similarly, the Vachanas of Allama Prabhu show the qualities of illusions of language and this universe. For example, the following Vachana which states

"Niraalavemba Kusinge
Benneyanikki Hesarittu Karedavararo?!
Akatakata Shabdada Lajjeya Noda!

shows the essential meaninglessness of language. Commenting on this Vachana, Giraddi Govindaraju argues that the term 'Shabda' (Word) is not just a word but it is like the concept developed by Ferdinand De Saussure viz signifier. In other words, the term 'Shabdada Lajje' (modesty/ shame of the sound) refers to the failure of language to construct realities of this world. Usually, it is thought that reality is constructed and explained only through language. Or it is thought that language has the ability to explain every human experience. But Allama Prabhu here shows the burden of language i.e. meaning of 'Shabda' is only arbitrary and it does not have the ability to construct logically consistent meaning. Again, Allama forces us to see the silence which exists within a word/ sound (the exact term used is 'Shabdadolagina Nishyabda). i.e meaning is not contained within a word or sound. Shabda at best can act as a signifier and the signified is always arbitrary.

The signified depends upon the person who interprets it. Here we witness the essential qualities of arbitrariness and a-logical existence of meaning. In addition to this, in such Vachanas, the author dealt with the binary oppositions like visible–invisible, concrete-abstract and limited-unlimited and so on. Commenting on such Vachanas dealing with the experience of nothingness D R Nagaraj argues that the Vachanas of Allama are intricately related to classical linguistic theories of Abhinava

Gupta and essentially deal with metaphysical experience of human beings (Nagaraj, 1999). For D R Nagaraja, Allama's Vachanas are the epitome of radical freedom of human experiences. These open-ended characteristics are related to linguistic qualities as well as human experiences. Thus, many thinkers see first steps of postmodern philosophy here.

However, these early traits and features were identified only after the advent of European postmodernism into Kannada literary field. In other words, the debate about this dimension of Allama and Tatvapadakaras started only after the advent of post structuralism and postmodernism. Therefore, we can say that the theoretical framework of postmodernism demanded re reading of Kannada literary canon. Similarly, Kuvempu's statement 'Illi Yavudu Mukyavalla, Amukyavu Alla' (Nothing is important here, nor unimportant) can also be 'constructed' as dealing with postmodern philosophy of nothingness. For academic discussion, these pre modern texts and writers can be treated as precursors of postmodern philosophy.

In modern literature, we can say that Kannada narratives were searching for alternative conceptual frameworks during late 1980s itself. Search for alterative non brahminical, multi-disciplinary discourses were initiated by critics like D R Nagaraj, H S Shivaprakash, K V Narayana, Rahamath Tarikere and the like. The later part of 1980s witnessed a lot of critical debate about the effect of modernity on native society. It was also a period where the concept of decolonising of the mind was intensely debated in academic circles. Along with this, the post-colonial, post structural discourses were already taking place during the same period. The theoretical models of Ashish Nandy, Rolland Barthes, Michael Foucault, Jacques Derrida, Noam Chomsky and others were being debated during this period and Kannada discursive scene was already moving towards a new conceptual position. These philosophical theories of post colonialism have entered the academic departments during late 1990s. Kannada was taken to be a *Jeenagni* which had the ability to internalise such knowledge disciplines which came from every direction. Hence, Postmodern conceptual framework is neither a new thing to happen nor happened suddenly out of nowhere. It has its theoretical roots in Kannada literary context.

D R Nagaraj's model of cultural criticism was an attempt to break the rigid shackles of text based literary criticism. During the later part 1980s, he was developing multidisciplinary methodology for literary criticism thereby rejecting the use of the tenets of new criticism. Writing about the untimely demise of D R Nagaraj, Ashish Nandy states, "India lost a literary theorist and social critic who had barged into its familiar world of knowledge and scholarship to pose a challenge which political and social theorists in the country had struggled hard to evade' (Nandy, 2010). It is this radical departure from new critical parameters of criticism that marks the search for alternative conceptual framework in D R Nagaraj. There is a heavy influence of post structuralism and post-colonial studies in his later works like 'Sahitya Kathana' (1995).

The conceptual model developed by D R Nagaraj has not only shaped the ethos of Kannada literary articulations but also influenced the pan Indian cultural scenario. This is because his works have shown interdisciplinary models of criticism drawing heavily from European philosophical traditions as well as Indian subaltern traditions of knowledge. D R Nagaraj was one of the pillars of Bandaya literary movement beginning with mid 1970s but his conceptual framework cannot be pinned down to one discipline of Bandaya literature only.

His journey from early works like 'Shakthi Sharadeya Mela' (1987) to 'Sahitya Kathana' (1995) is symptomatic of a theoretician who has carefully developed a new hybrid theoretical model of criticism. He has shown new directions in the field of Dalit poetics, subaltern studies, postcolonial studies and in the field of nativism. His publication of the text *Sahitya Kathana* redefined the very framework of literary criticism and Kannada poetics. Though, the text was published in 1995, the author was mediating about the new conceptual framework for Kannada discursive field much earlier. The text *Sahitya Kathana* borrows heavily from postcolonial thinkers like Albert Memmy, Octavia Mannoni, Edward Said, Homi K Bhabha, Frantz Fanon, Ashis Nandy and so on.

He also draws his energy from native thinkers like Abhinavagupta, aesthetics like Da Ra Shiko, subalterns like Male Mahadeshwara and such other non-Brahminical sources. In this work he gains new theoretical dimensions by employing interdisciplinary methodology to analyse the chosen topic. For e.g. in one of his

articles in this text, he shows the inter relationship between Basavanna's Vachanas and Manteswamy Kavya (Poetry of God Manteswamy, p 262). Drawing a comparison between marginalised text like Manteswamy who is a cultural hero of voiceless tribal people and twelfth century Vachanas dealing with the discrimination of caste system in society, he constructs a theory of resistance to the mainstream narratives. He argues that the sources of resistance can come from many desi traditions like tribal Mantaswamy or social dimensions of the Vachanas. This is not to state that D R Nagaraj tries to go back to past to escape from the hegemony of the European ideas.

He does not hesitate to use the debates about the effect of colonialism and orientalism on native societies to discuss the psychological effect of colonialism on native communities. For e.g. Drawing inspiration from post-colonial thinkers like Edward Said, Homi Bhabha, Partha Chatterejee and so on, D R Nagaraj has developed and applied the contemporary post-colonial discourse to the native Kannada articulations. He has developed new theories in such a manner that it does not look like borrowed or merely a received idea from outside. The integration of the western tradition and eastern tradition without giving up the native autonomous identity defines D R Nagaraja's conceptual framework. Commenting on Kuvempu's play 'Rakthakshi', he states that the play is a great example for the concept 'mimicry' developed by the post-colonial thinker Homi K Bhabha (Nagaraj, 1995). Homi Bhabha argues that resistance to colonial hegemony can be adopted by eastern narratives by mimicking the European texts/incidents (Bhabha, 1992). This kind of mimicking is not an imitation of an inferior person but rather it is a form of resistance where the original European text is deconstructed to suit the socio-cultural needs of the native communities.

In the play 'Rakthakshi', the author Kuvempu metaphorically adopts Shakespeare's revenge play Hamlet into Kannada but makes a lot of changes in the textual details to show the autonomy of the native literary traditions. In Kuvempu's play the protagonist is not a male like in Hamlet. By making women the protagonist of the play, Kuvempu constructs a form of resistance to male centred narratives of the west. What we find in this article is the way postcolonial critical framework is effectively employed to interpret a text written during 1930es- a period of high resistance to colonial onslaught. The application of postcolonial theory to Kannada texts does not stop him to borrow native non-Brahminical sources. His critical model

was a fruitful union of the west and the east. Or it can be stated that the binary divisions like west-east, borrowed-native, inside –outside is not needed to understand his complex critical model. These classifications are only temporary and D R Nagaraj's model of criticism deconstructs such binary oppositions. In the entire book we witness a continuous search for Kannada model of criticism by integrating ideas coming from multiple sources.

Again, D R Nagaraja has developed many models of anti-modernity discourse by drawing arguments from thinkers like Ashish Nandy and G N Devi. His *Akshara Chintana Mala* series of books are a way of searching for alternative sources. He states in the foreword of the 'Akshara Chintana Mala' series, "society is gripped by strange forgetfulness. Especially it forgets the way it has lived over the years... this amnesia is a result of colonial experience.... the plural life systems are erased. Our thinking is completely turned towards west. The purpose of Akshara Chintana Books is to go beyond this Amnesia and search for native cultural roots. This search for alternative is to tread little path rather than going in the mainstream path. It is only through Kannada the entire global discourse can be properly understood' (Nagaraj, 1995). He has developed the idea of cultural amnesia as a result of radical break one finds in post-colonial countries. The experience of colonialism and modernity has led to epistemological break in local cultures and this break is the reason for amnesia. His theory on colonial modernity once again shows-

a. Adaptation and appropriation of post-colonial theories coming from west
b. construction of a strong resistance to colonial hegemony
c. Search for a model of criticism which can be treated as native but with internal/external influences.

What is to be noticed is that D R Nagaraj has developed multidisciplinary models of criticism by drawing from many sources. During 'Navya' model of literary criticism, the approach of the critic was more on literary elements available in a text or on textual details. But here, we see the formation of a methodology of criticism where the critic draws materials from multiple traditions of knowledge. Construction of a new cultural paradigm was at the heart of D R Nagaraj's discourse. In this phase of his literary career, he was trying to counter the mainstream brahminical discourse through the search for alternative models of knowledge. Another critic Nataraja

Huliyar states that D R Nagaraj was trying to mix literary discourse with cultural discourse, drawing heavily from forgotten non Brahminical sources (Inthi Namaskaragalu, 2014, p103).

In 'Akshara Chintana Mala', he fore grounded marginalized writers like Sufi saint Sheik Fareed, the Buddist monk Dhav Da Jing, the ancient linguist Nagarjuna, and the spiritual Vachanakara Allama. He thought that pre modern alternative sources have the potential to answer the present paradoxes of society. Search for alternative cultural discourse and an urge to break the mainstream literary discourse are at the root of D R Nagaraj's literary criticism. Even the existing model of literary criticism was changed/ challenged by the publication of 'Sahitya Kathana'. Here D R Nagaraj has carefully constructed a model of criticism which would include "non-literary" discourses like the discourse of development and violence, film studies, discourse on communalism & fundamentalism, nationalism & nation-state, the contradictions of science & technology, state sponsored violence, post-colonial anxieties and so on. The very basis of traditional understanding of literary criticism was firmly shaken. In his earlier critical text 'Shakthi Sharadeya Mela' (1987) D R Nagaraj was trying to build a model of sociological interpretation of literary works. But here in Sahitya Kathana, his approach is more nuanced, extremely theoretical, wider and the methodology is multi-disciplinary. The shift from literary/sociological approach to the theoretical is noteworthy. This paradigm shifts in framing the ethos of literary criticism in new age by D R Nagaraj has laid a firm foundation for the rise of cultural criticism in the new age. The emphasis shifted from text to the larger issues of society and culture which could be analysed using the cultural codes present in a text.

In post Navya –Dalit-Dandaya period, the search for alternatives to mainstream narratives is found in the works of H S Shivaprakash. He is a well-known poet, a playwright and a literary critic who has effectively used unusual sources in his articulations. For critiquing contemporary neo capitalist society he uses many metaphors from subaltern mythology, Sufi tradition, metaphysical and Bhakthi traditions of India. Again, the borrowings from European tradition of literature and culture are quite frequent in his poetry. The mixing up of the native sources like 'Tatvapadakaras', and the western traditions like European/Greek mythology is often seen in his works. The conscious use of metaphysical tradition and the

Tatvapadakaras has a definite purpose of foregrounding the marginalised sources of knowledge traditions of India.

As he correctly states, 'the use of Sufi or Tatvapadakara tradition is to highlight the plural culture of our society' (Introduction, 2010, p12). These Tatvapadkaras or the Sufis cannot be limited to any one caste or religion. They are the integral part of multi traditions of India. His poetry highlights the plural face of our culture. In other words, he has given up the usual tools of poetry construction used by 'Navya' tradition like the use of paradox, tight structure, a-political stance, the use of ambiguity etc. He does not hesitate to be overtly political mixing it with the metaphysical dimension. His poetry, plays and literary criticisms are an amalgamation of the local and the 'global'. H S Shivaprakash in his poetry and literary criticism has used micro and unconventional Indian bhakthi tradition.

There is extensive use of metaphysical material borrowed from the Indian folk tradition in his poetry. From Sufies to *Aghoris* of north India, Shivaprakash has used such forgotten sources in his poetry. Along with this, he also uses European mythological tradition to come to a philosophical conclusion in his poetry (e.g. Agamemnon's Song). In his celebrated poem 'Samagra Bheemavva' *(*1982) he uses a subaltern deity and a woman from Dait caste to articulate his philosophical position. The story line is like this. He was a contemporary of saint Shivanaga from Navalagunda and he was suffering from –disease but was saved by the low caste virgin Bheemavva who feeds milk from her breast. He calls her as mother, saviour and a friend though she has come from Dalit community. H S Shivaprakash's poems make use of mystic symbolism, dream-like images, archetypes and motifs from everyday life to portray the nature of power and the contradictions of modern life. The poet explores the contradictions and anxieties of modern life by mixing contemporary images and pre modern metaphysical sources. There are subtexts and meta texts in his narratives.

Along with these metaphysical articulations, the poet attempts to look at various forms of discrimination and violence. Caste related questions and the onset of the corporate culture find strong expressions in his poetic articulations. He has called globalisation as 'golikarana'-meaning the process of globalisation has brought only sufferings to the local people. He records his resistance to neo colonial corporate

powers in his later poems. This form of resistance in his poetry is to initiate what Ngugi Wa Thiango has called the process of decolonizing the mind (Thiango, 1986). Searching for alternative traditions and find a suitable poetic idiom of his own constitutes the foundation of his poetry. But at the same time, he can borrow from any source, cutting across geographical areas. Take for e.g. the poem 'Neerina Jogi' (2008). The poem in an amorphous manner makes comment on water which has become a commodity in globalized age.

The search for alternative tradition of discourse can be seen in K V Narayana - a well-known linguist and a literary critic. He argues that Kannada literary criticism should be modelled on autonomy and integration. His attempt was to develop a model of criticism drawing native sources of knowledge. He criticised the borrowings from west especially in the field of literary criticism by stating that it is enough to have mirrors from the west (Narayana, 1989). Later during early decade of the new millennium (i.e. during early 2000s) he developed a model of criticism known as "Karnataka Odu". He made a profound suggestion on the nature of knowledge as it exists in Kannada. There are three questions that he asks at the beginning of this essay and all of them have relevance for not only in Kannada context but also for any of the other Indian languages. The queries raised by K V Narayana are as follows:

- What should be the nature of the knowledge that we receive through Kannada?
- Should the knowledge that we receive through Kannada be similar to the one we derive from English?
- Is there a need to import the frameworks through which we receive knowledge, that is, should we also borrow the troughs in which knowledge is contained?

K V Narayana puts his questions in a historical context. He says in the past fifty odd years (since the integration of Karnataka) in the process of building the Kannada nation, we have conducted a massive exercise of offering knowledge through Kannada. He says that Kannada can be saved by creating a special knowledge zone called 'Reading Karnataka' (Karnataka Odu). The first step we need to take in this process is to integrate the various knowledge zones that remain scattered, independent and disconnected in the language. In other words, there is a need to put in place a Kannada-way of looking at ourselves and the wider world. According to him, creating our own new tools to interpret ourselves and establish a Kannada worldview

is the need of the hour. He admits that this is not an easy task, but argues that it is imperative that we make a beginning. Only when we do this will a static 'receiving language' like Kannada becomes a 'giving language,' -a tongue that can produce knowledge.

This theory of 'Karnataka Odu' or what is known as Karnataka studies raises lot of critical enquiries. The journalist Sugata Sreenivasaraju questions many of the assumptions of K V Narayana on the ground that 'desi' identity is a problematic category (Sreenivasaraju, 2008). According to him, the first one is-in the world that we live i.e. in the age of globalisation, is it really possible to segregate 'our' knowledge and 'their' knowledge? What kind of an exercise would this be and what kind of mindset would this require? Is it not embedded with an element of violence like in all reclamations, revivals and revisitations? Is there a more reconciliatory path that we should explore? How does one erase the power relationship that exists between the language that gives and the one that receives? How does one handle the economics and politics of it?

Though, K V Narayan's argument tries to frame an autonomous Kannada identity it does not reject the external influences. It only argues that Kannada should have the strength to digest everything and the world must be viewed from the local perspective. In spite of lot of debates raised by KV Narayana's line of argument, one has to note that he is searching for alternative framework of criticism. He does not reject the flow of any other ideology that enters the fabric of Kannada but only suggests that it must be integrated into the organic structure of Kannada. This study attempts to locate the postmodern articulations in Kannada as a legitimate product of the changed times and dynamics of society.

Similarly, the concept of 'counter culture' (Prathi Samskrithi, 1988) is at the root of Rahamath Tarikere's writings. By counter culture he means that it is the culture of the marginalised people. As a researcher, he has concentrated on demythifying the mainstream upper caste narratives and explores the forgotten traditions like the Sufis and the marginalised Dalit world. Counter culture for Rahamath Tarikere means foregrounding of subculture whose values and norms of behaviour differ substantially from those of mainstream society. His in-depth study of the subaltern tribes, their food habits, life styles showcasing communal harmony and

rootedness in the book 'Prathi Samskrithi' shows how Rahamath Tarikere's world is different from pure literary articulations of Navya literature.

4.4 Early Attempts: Textual Analysis

The discussion of the above four thinkers is in the domain of literary criticism which has shifted it base from literary to the cultural and the political. The examination of literary texts in the genre of creative writing, once again provides the clue about the kind of preparation taking place –albeit unconsciously- during 1980s which paved the way for post global articulations of 1990s. Many of the structural changes which are visible in contemporary Kannada narratives can be traced back to the pre 1990 narratives. One such example is the Dalit thinker and the social activist Devanuru Mahadeva's two unique and much acclaimed literary texts- 'Odalaala' (1979) and 'Kusuma Bale' (1988). The world of Devanuru Mahadeva has special place in the legacy of Dalit writings in Karnataka. He was associated with the establishment of Dalit Sangarsha Samithi (DSS) during the middle part of 1970s and fought for the dignity and equality of the Dalits. Identifying the cultural importance of Devanuru Mahadeva, K Satyanarayana states that Mahadeva and the poet Siddalingaiah created new literary language and established a unique Dalit voice in literature (Satyanarayana, 2013, p7). He has written only few stories and two small novellas. But his articulations are widely discussed because of the evocation of the autonomous Dalit world which is full of vibrancy, energy and power.

Both 'Odalala and 'Kusuna Bale' deliberately give up the Navya model of story construction and anticipate postmodern articulation of the next period. Both the texts are loosely constructed and are episodic in nature unlike the modernist novels. The structure breaks many stereotypes about the style of writing novels or stories. The critic K V Narayana calls this as 'path breaking and entirely new to the spirit of the age' (Narayana, 1999, p56). Like in any postmodern text, here, there is no one centre as such and deliberately the folk stories, rituals, comic elements and legends are used while narrating the life stories of tribal people. Even the language adopted in 'Kusuma Bale' is that of the dialects used by the local tribal community. This use of the local dialect created a huge debate among Kannada literary critical circle. The critic and the dramatist Chandrashekara Patil for example remarked that Kusuma Bale should be 'translated into Kannada' implying that the novel cannot be understood by other

people (Patil, 1999). This problem of communication on the basis of linguistic use is aptly answered by other critics like Polanki Ramamurthy, Rajendra Chenni and C N Ramachandran. They argue that the unfamiliarity is because of the ignorance of the readers who are not exposed to the life style of tribal people. Again, the author was constructing an alternative subaltern world of the Dalits and therefore the use of their dialect is quite natural. Any other use of the 'polished' language would have been inappropriate. The attack on the use of dialect also shows the deep-rooted prejudiced mindset i.e. tribal languages are 'inferior' and it is not fit to be used in serious literature. The author conveniently deconstructs such stereotypes about language and culture.

Commenting on the structure of 'Kusuma Bale' (this short novel received Central Sahithya Akademi award in 1991) the critic C N Ramachandran states that the very structure is almost postmodern (Ramachandran, 1999, p73). The story line is about the life rhythms of Dalit people living in the vicinity of Kollegala district, recording the natural social life ridden with caste discrimination. But it is the construction of the novel which is unique and reminds us of postmodern framework of writing. The text tells the story of three generations that of Gara Sidda Mava, Yaada and Amasa- habitual thieves and tricksters. As C N Ramachandran correctly argues, the employment of the technique of tricksters in the novel has significant connotations. It is employed as a form of resistance to caste hierarchy which operates on the unethical foundation of Varsharama Dharma (Ramachandran, 2, p74). The Dalits are excluded even in Varnashrama caste hierarchy and are treated inhumanly by the castist people. This violence and the marginalisation of Dalit people is exposed by employing the mask of tricksters, thieves and fools. The characters which appear in Kusuma Bale show their resistance to caste hierarchy through their mimetic actions.

The narration completely gives up linear time frame. It moves from present to past and to the future. Flashback technique and magical realism techniques are effectively employed to highlight the loss of identity of the Dalit people. Usually in Dalit literature, the realistic mode of writing is adopted to expose the brutality and exploitation. It is deemed that as the author is also a part of community, he/she has to faithfully record the brutalities by exposing the real-life situations. For this negotiation, it is thought that realistic mode of writing is most suitable. But Devanuru

Mahadeva deliberately gives up such a conventional notion and adopts modern technique of collage of many voices. The author feels that realistic technique is inadequate to records the theme of caste violence which has brutal history of more than five thousand years. Even the style of narration and the language adopted in this novel is extremely unique. Another critic Rajendra Chenni argues that Mahadeva has used low mimetic technique to articulate the life world of the marginalised Dalit people (Chenni, 1999, p27).

In this low mimetic technique, serious incidents are reported humorously with liberal use of irony and the comic incidents are narrated seriously. The tables, domesticated animals, a cot used by Yaada speak and the poetry of Male Mahadeshwara who is the worshipping God of the tribal people is employed to narrate the story. Exaggerations, irony, humour, parody are liberally used to expose the inequality which is existent in the social structure. The author creates a very complex text by employing the history of the marginalised people, myths, the folk tales and the legends. The novel is devoted to 'our ancestor Male Mahadeshwara'. It is significant that the author invokes the tribal God in the beginning of the novel. The invocation suggests the use of memory as a form of resistance. The mainstream historiography as well as other literary traditions has conveniently forgotten the traditions and rituals of the tribal people. The use of folklore and the invocation of tribal god is one way of foregrounding the experience of the voiceless subaltern people.

The employment of the technique of magical realism in 'Kusuma Bale' and 'Odalaala' reminds us of another Latin American novelist Garcia Marquez who effectively adopted this technique in his novel 'One Hundred Years of Solitude' (1967). It highlights the story of three generations of people in Latin American continent highlighting the exploitation with the backdrop of colonialism and imperialism. Devanuru Mahadeva did not hesitate to employ a technique which has come from 'outside'. He integrates the available models of story construction with local improvisation. The episodic loose construction of the novel again shows how the writers writing in post Navya period have given up the notion of tight structure. The decentring of the mainstream upper caste life in favour of marginalised people is again an attempt to write an alternative history. As C N Ramachandran correctly puts, it is an attempt to construct counter culture or 'Prathi Samskrithi' (Ramachandran, 3).

Search for alternative model of writing and creation of an autonomous Dalit world with all its complexity is at the centre of Devanuru's literary articulations. This low mimetic style and magical realism techniques are explored by writers like Kum Veerabhadrappa (in the novel Shamanna, 1996) and S Surendranath (Naathaleele, 2005) later in the period of 1990s. Or it can be argued that Devanuru Mahadeva's texts act as foundation for later articulations of the above stated writers.

Similarly, the publication of the 'Ooru-Keri' (Village-Ghetto,1989) by Dalit poet Siddalingaiah breaks many grounds and drastically deviates from the trodden path of realistic representations. The text is episodic and loosely constructed like 'Kusuma Bale'. The narration is loaded with the series of childhood experiences of 1970s. Memory or *smrithi* is evocated by the author in a comic mode. Many times, it is wrongly believed that Dalit experience is all about exploitation, anger and protest. It is true that Dalit autobiographies deal with the theme of eraser, loss, trauma and caste exploitation. Added to this is the theme of marginalisation and acute suffering. The lighter aspects are side-lined most of the times in Dalit narratives as if anger is the only mode of writing/ expression. But both Siddalingaiah and Devanuru Mahadeva decisively deviate from this rigid limiting framework. The auto biography Ooru-Keri narrates the life experience of Siddalingaiah in semi- humorous mode. D R Nagraraj recognising the cultural importance of this book has called it as 'the power of the poor people to laugh' (Nagaraj, 1992, p 212). Further, he states that the text reconstructs the personality of a Dalit whose consciousness is awoken to the realities of the society (1992, p213).

Siddalingaiah has come from one of the notorious slums of Bengaluru city Srirampura which is a ghetto of untouchables. He also records the childhood memory of Magadi village where his father was used by the feudal landlords to till the land substituting the animals. Such descriptions show the brutality of the caste system. But Siddalingaiah narrates such incidents by adopting the comic mode. The use of parody, irony, exaggerations and low mimetic style constitutes the narration of his autobiography. By deconstructing the trodden style of anger and protest the author makes a political statement that the Dalits have their own independent life world. It shows the vibrancy of the people, and also the means to overcome the claustrophobic experience of caste oppression. Witnessing all the realistic events which have taken place in his life, the author reconstructs it with mischief, sarcasm, irony, laughter and

doubt. The intensity of the experience is still the same- that of exploitation, loss of identity and the hunger. But the author reconstructs this intense world by deviating from the limited path of recording only anger and protest.

As argued above, the Kannada narratives which were written just before 1990 show a very interesting feature. They are very close to postmodern philosophy which rejected absolute truth, absolute meaning and reality. It is a known fact that both post structuralists and post modernists deny universal meaning of reality and truth. They even doubt the ability of language to express and contain truth and reality. Do reality and truth construct language or is it the language which constructs them is a complicated question. Our popular belief is that it is through language reality is 'explained'. To put the same thing in another way, language becomes a medium for narrating and containing truth/reality. This popular belief pre supposes two things. One is that language is powerful enough to record complex human experiences and therefore it is omnipotent.

The second is that there is a concrete category called truth/reality. The function of literature is to search for this reality. For a long time, it was believed that literary texts reflect reality and the function of criticism is to disclose this hidden reality of the text. Postmodern philosophy does not accept both. It questions the ability of language to explain, contain any experience. It treats meaning, reality, and truth as unstable, subjective and liquid. The linguist Ferdinand Saussure argued about arbitrariness of meaning but he believed that signifier and signified have definite structural coherence. Post structuralists have argued about endless deferment of meaning. They argue that there is no uncontaminated signifier. Derrida argued that "the absence of the transcendental signified extends the domain and the interplay of signification *ad infinitum*" (Derrida, 1981).

Postmodernists argue that all the above stated categories are artificial constructs and they depend upon the view point of the onlooker. As the perspective changes, reality changes; as the persons change, once again reality changes as well. Therefore, the categories called reality and truth are much more complex than what we think. In other words, they are not *priory givens*. They do not exist by themselves absolutely and their existence can be seen only in relationship with the "other". Even before the usage of such terms, many Kannada writers have narrated these

experiences. They do not treat meaning, reality and truth as a homogeneous singular category. An examination of stories written by Vaidehi, U R Ananthamurthy, Poornachandra Tejaswi show the above stated philosophical positions. It can be argued that these pre 1990 narratives can be treated as the preparation for conceptual change which eventually would lead to post 1990 post global narratives.

To understand how certain stories have deconstructed the rigid notion of truth and reality, one can make a comparison between Vaidehi's story 'Gudinolagina Hakki' *(*A Bird in the Nest,1984) and 'Mayamriga' (Illusory Deer, 1989) by Poornachandra Tejaswi. Both the texts written by two different writers who share no ideological position show the dimension of thematic similarities. Both the narratives are the product of different social context but the use of ambiguous nature of reality and truth are common to both the texts. A critical analysis of both the stories substantiates the above statement. If the first one was written during early1980s, the latter was a product of later 1980s. The two stories are interesting because of thematic similarities present in them. One reason is that both of them subvert the orthodox and conventional understanding of literary meaning. Both the stories reject the notion of absolute truth, reality and meaning. Both of them do not subscribe to fixed notion of anything and problematize the very understanding of truth and reality.

Again, the stories are extremely open-ended and rather philosophical. They strongly interrogate the accepted values of society and do not give sermon like solution to the philosophical problems they articulate. It is said that 'great' stories do not preach but construct discourses. Their 'duty' is not to offer solution but to negotiate. In such negotiation's paradoxes, ambiguities and tentative possibilities become part of their narrative structure. Even grand narratives and theories are rejected and new philosophical positions are achieved. If Conventional understanding of feminism is strongly interrogated in the story 'Gudinolagina Ondu Hakki, 'Maya Mriga' treats truth and reality as mere constructs. Hence both stories are philosophical articulations on the notion of history, knowledge, and society. Therefore, they are interesting and have the potential to break new grounds in literary discourses.

Written with unique sense of humour, Poornachandra Tejaswi's story 'Mayamriga' complicates our notion of truth, reality and meaning. The narrative opens with two characters – the narrator and his friend Shaw- examining whether

there is real existence of ghosts in this world. In the beginning, both of them were sure that there cannot be super natural creatures like ghosts as both of them were known rationalists. Their rational and scientific mind was *sure* about the nonexistence of ghosts and they wanted to *prove* it beyond doubt. For this challenge, they undertook a journey to a deserted cemetery at midnight. As they could not find anything strange, they started thinking about how to disapprove the existence of the ghost. So, they begin to use abusive language and call the ghost by its name to come. Still nobody came and they were worried how to disapprove the existence of supernatural creatures. Their whole mind was occupied with ghosts and slowly they started thinking that the ghost might come in any unexpected form. They started suspecting that it might come in the form of any animal or even a dog. Even natural sound of the wind or falling leaves makes them think about super natural spirits. The story constructs an extra ordinary situation where they suspect each other and the narrator's friend thought that the ghost has come in the form of the narrator himself. They begin to see something strange in everything and surety of their belief pays way for tentative doubt and suspicion. Like this, the narrative constructs many hilarious instances where they suspect that it could be a proof of supernatural creatures. The story ends with the return journey to their home in the early hours of the morning. They come back with more doubts than with answers. A sick dog continually following them to their home increases their doubt.

The narrative is not just a comic exploration of existence of ghosts and spirits. Rather, it is a philosophical articulation on the concept of reality, truth and meaning. The so-called rational mindset of two friends in the beginning of the story did not allow them to see other possibilities. The narrative is not about approval or disapproval of blind beliefs and the existence of irrational super natural creatures. Rather, the story complicates our notion of reality and truth. It treats truth and reality as mere subjective constructs. If people believe in ghosts, then their mind imagines lot of witnesses to prove it. If they do not believe it, there are evidences to disapprove its existence. Meaning ultimately is a temporary representation and absolute meaning -as post modernists correctly argue –is almost impossible.

The narrative began with surety of purpose i.e. the protagonists were sure of nonexistence of supernatural spirits. But this firm conviction is broken in the process of realisation and leads to the world of uncertainty and doubt. The minds of two

characters are full of multiple possibilities. As they imagined more, the division between illusion and reality becomes more and more blurred. Like the mythical illusory deer in Ramayana, certainty and meaning become illusory. In a brilliant manner the story proves that evidences can be gathered for any pre suppositions. There can be a number of evidences to prove or disapprove the existence of ghosts. The entire story elaborates on the futility of searching for evidences for our subjective pre suppositions. In other words, the story 'Mayamriga' (Illusory Deer) explores the transitariness of reality.

Written in humorous manner the text rejects presupposed notion of our convictions. It interrogates the absurdity of having rigid ideologies. In this manner the present story anticipates many post 1990 texts like 'Shakespeare Comes Home' (Nataraja Huliyar, 2016), 'Pampa Bharatha' (K Y Narayana Swamy, 2005), 'Komuvadi' (S Divakar, 2001), 'Ondu Vichitra Kathe' (Vivek Shanbhag, 2005) etc where our notion of truth and reality are firmly shaken. The present story acts as foundation for the forthcoming stories written in post global period.

It is not that Poornachandra Tejaswi has written only one story on the rigid notion of truth and reality. Tejaswi's literary articulations are characterized by the existence of an uncertain world full of mystery- a notion later explored by the post modernists. He always viewed this world with suspicion, doubt and an element of mystery always fascinated him. Absolute truth or reality is rejected in his representations and there is scope for multiple representations. In a philosophical way, he has rejected the egotistical view that man can solve all the mysteries of this universe. The enlightenment Descartean dictum *'I Think, therefore, I am'* is rejected in the narratives of Tejaswi. He believed that the continuous exploration of truth and reality is rather tentative and the human effort- with all its possibilities- has its own limitation.

Thus, in the celebrated novel *Carvalo*, the attempt to solve the mystery of flying lizard remains an unresolved mystery. When the lizard escapes from the clutches of the narrator, he proclaims that "let it go anyway" (Carvalo, 1980, p112). His other novel 'Chidambara Rahasya' (Inscrutable Mystery, 1985) is characterized by series of paradoxes and ambiguities. For immature but enthusiastic college students, solving female love becomes an inscrutable mystery. Again, in the same

narrative, there is a long debate about the nature of the relationship between literature and reality. Does literature reflect reality or does reality control literary representation is widely debated upon. This novel has series of mysteries but it is the mystery of nature which cannot be solved. The very titles of two of his stories are 'Rahasya Vishwa' (Mysterious World, 1991) and 'Niguda Manushyaru' (Mysterious People, 1973). The novella 'Niguda Manushyaru' explored the mysteries of nature as well as human existence. In the recent novel 'Jugari Cross' (1996) there is a continuous search for origin of a river. In spite of all out human effort, the adventurers fail to explore the river's top. This proves the vision of the writer that human over ambition to know everything is only a human hubris. The nature has its own intricate existence and bowing to this is the only way for human beings.

Vaidehi is considered as a unique and significant writer among the contemporary Indian women writers. She is a renowned short story writer, a poet and a translator. Women and their vibrant world are at the heart of her writings. Her large volume of writings deals with the search for fulfilment of woman characters. The effect of the onslaught of modernity on woman and recording the displacements in coastal area are at the centre of her discourse. Among many stories 'A Bird in the Nest' is a unique construction for number of reasons. The story raises important questions about identity of women and complicates the issues of realty and truth. Like Tejaswi's story 'Mayamriga', this story is philosophical in its dimension and shows how reality cannot have a universal framework.

Her story 'A Bird in the Nest' breaks new ground in feminist discourse. And let me clarify here itself that the writer never claimed that she is a feminist writer in a conventional sense. She was never comfortable with this feminist tag to her name. Rather, she stated that she is a women writer foregrounding the experience of women. If critics could locate her stories in feminist parameters, she would not object to it but essentially, she was a women writer. This story has unusual subject matter as it interrogates the basic foundation of feminism. The story line is like this: The protagonist (Malathi) is a conventional middle-class home maker who wanted to experiment with freedom. She requested her husband to lock her up in her own house before he goes to his office. For this strange action she did not give any specific reason. The rather reluctant husband agrees to this strange request and does the same.

But he warns her that this should not be disclosed to anybody and her presence inside the house should not attract anybody's attention.

Now the protagonist starts 'enjoying' her freedom. She changes her dress and wears pant and shirt. (This dress code is usually associated with men and not with married women.) She tries to enjoy her new found privacy by whistling, singing freely. Sometimes she feels like disrobing herself and enjoys nudity. She tries to smoke but is hindered by intermittent cough. She goes to bathroom and thinks of taking bath with the doors wide open. But she retracts from this idea as the shower might attract neighbour's attention. She thinks of doing nothing as she wanted but this becomes a boring activity. Like this she goes on experimenting with the idea of freedom. Unfortunately, all activities look boring and the story ends with her waiting for her husband to come back and open the door.

The above-mentioned story problematizes many issues. First of all, her request to lock her up in the house goes against the usual feminist discourse. In most of the feminist discourses the protagonist would aspire for freedom by going out of the house rather than remaining within the confines of the four walls. Her house does not become a cage for her. The use of the term cage in English translation is a wrong usage. The correct term is *Gudu* – a bird's nest. Kitchen and four walls are a metaphor for loss of freedom but this story breaks this stereotype. Henrik Ibsen's path breaking play A Doll's House (1879) treated conventional house and family set up as a cage. The protagonist Nora after realizing that she has become a doll goes out of family life and the thudding sound of the door epitomizes women's world becoming vast and expanding. Many critics correctly argued that the thudding sound of the door was heard all over Europe.

In fact, in another poem Vaidehi herself wrote about aspiration of a 'Girl in the Kitchen' (1995). But here the reversal takes place as the protagonist remains within the domain of private sphere. Then why exactly she had that request i.e. to remain locked up alone is not clear. Her married life was going on well and there seemed to be a harmonious relation with her husband. Was it because of the boredom brought by the routine life she wanted to experiment? Or did she aspire for entirely a new life? It is not clear whether she was unhappy before her unusual request.

Again, the story problematizes the concept of freedom. What kind of actions gives her freedom is an important question. She wanted to enter into the domine of men by smoking and wearing her husband's dress but that does not work well for her. She wanted to enjoy privacy and be herself but that also fails to satisfy her. What is the meaning of freedom is another complicated question. Does freedom mean smoking or wearing pant and shirt? The fact that most of her actions fail to satisfy her once again raises metaphysical question about the notion of freedom. Most of her free actions fail to give her satisfaction and they construct another limiting framework. Here we can see that the protagonist's understanding of freedom rejects universal values and borders on continuous experimentation. Is her waiting for her husband to come back a defeat? is another ambiguous issue. The notion of autonomy and private sphere which are important aspects of feminist discourses are interrogated in this story. Thus, one can safely say that the narrative breaks the shackles of rigid notion of feminism and attains metaphysical proportions.

The 'Jijnasuswarupi' (texts with philosophical dimensions) can also be found in H S Shivaprakash's poem 'Simhavalokana' (1989), and Chandrashekara Kambara's poem 'That Tree, This Tree' (1987)

The poem 'Simhavalokana' was written in mid 1980s and published in the anthology 'Anukshana Charitha' (1989). Kannada literary criticism largely neglected a poem like this, which had an unconventional subject matter. During that time, his poem 'Samagara Bhimavva' was more celebrated and widely discussed. In summary, H S Shivaprakash's poems are constituted by little narratives and their sources are drawn from various little philosophical traditions. His poems have a strong sense of memory, desire and reflexivity. He uses several cross references, allusions in his poems so that a multiple collage form is achieved.

The title 'Simhavalokana' which is based on a folktale has two different connotations. One is looking back or re-examine just like a lion does. The other is 'to introspect'. Both interpretations are valid and the whole poem introspects the fundamental aspects of language, reality, meaning and so on.

For familiarity, let me summarize the poem in simple terms. The poem opens with a Lion looking into a mirror and claiming that the mirror looks like a Lion. A Rabbit also looks into a mirror and thinks that the mirror is like a Rabbit. A Cat and a

rat also look into the mirror and say that the mirror is their own forms. A serious debate takes place between these four animals and there was disagreement as to what exactly is meant by the image in the mirror. So, all of them looked into the mirror simultaneously and still thought that the mirror was like their own image. Here the narrator states that "the mirror was like everybody and it was like nobody". The quarrel continued with no definite resolution. In a fit of fury, the Cat ate the Rat and the Lion ate the Rabbit. Further, in the course of the story, the Lion ate the Cat too. The last war was between the Lion and the mirror itself. The Lion broke the glass into number of pieces. But when it looked into the mirror, it saw the multiple images of itself. It was so angry and frustrated that it started attacking glass pieces, sleeping over the glass and died. This is roughly a simple summery of the poem.

Now, let us look into the complexity of issues raised in this poem. Though this poem looks simple and adopts the form of a parable, its meaning is highly debatable. The text foregrounds fundamental philosophical questions about language, reality, truth and meaning. In the first stanza it is clearly stated that all four animals thought that the mirror was like them. For them, the image in the mirror was a reality and not the other way round. But the text tells us that there are at least four different realities. Every individual animal never thought about the possibility of other multiple realities. For them, singular, subjective image of themselves was a reality. They could not see reality beyond themselves. When other animals disputed other versions of reality, trouble started.

This singular and rigid version of reality led to violence and bloodshed. The poem is not only philosophical but also contemporary in its tone and tenor. Our narrow and rigid interpretation of linguistic, cultural and religious identities leads to a great violence and destruction. The narrative also shows that truth and reality cannot be owned by anybody or there cannot be universal meaning of reality/truth. In the text itself there are multiple possibilities of realities and all these are not final as well. The poem fundamentally asks the question what constitutes reality and how it can be perceived. In the poem the animals could perceive it only through their subjective eyes.

It is interesting to note that the poem asks another important question. All animals thought that the mirror was like *them*. They could not see mirror *as mirror*

only. The very existence of mirror is seen in relationship with something else. In the narration, the mirror has no autonomous existence. Its very essence as *object* is not seen by the animals. They could see only themselves and not mirror as mirror. For the Lion, mirror was like a lion. For a Cat, the mirror was like a Cat. Again, the animals could see themselves partially in the mirror only. They could only look at their form through the *medium* called mirror. However, the very existence of the medium is missed by the animals. The relationship between real and unreal or bimba and pratibimba is completely blurred here. The narrative also raises a question like is the mirror just a mirror? Or is it a medium to show reality? What is real? Is it the image of the lion or Lion itself? From whose perception reality is constructed? and so on.

The ending of the poem is open ended and complicated. The Lion through its sheer physical strength has killed every other animal that have a different take on reality. It was successful in silencing other versions of reality but it cannot win even at the end. When it broke one mirror, it became many and the Lion cold see many lions now. Earlier one Lion looked in one mirror. But now the same Lion can see many lions. Thus, the earlier version of its own reality is negated and rejected. Reality now becomes fractured and multiple. Or, this fractured and partial reality was already there in the beginning itself which the lion could not see. For the Lion, mirror is not a medium but an image of itself. The very existence of the *medium* is interrogated here.

Whether the reality is inside the mirror or outside the mirror is another question to ponder on. For animals, truth and reality come only through their perspective which is subjective. The whole poem speaks about the impossibility of universal meaning of truth and reality. It argues that it is only a *construct* or it can only be *manufactured*. The attempt to silence other truths is futile. The postmodern motif of doubt and suspicion of everything can be seen in this poem. All truths are only relative and they are liquid. The poem states-

"Mirror was like everybody
No, it was not like anybody"

Written 1987, Chandrashekhara Kambara's poem 'Aa Mara E Mara' (That Tree This Tree) compounds the issues of illusion and reality and is built on binary opposites like life and shadow, seen and unseen, presence and absence and so on. The poem opens with a reference to two trees with a statement "A tree on the banks of the

river/ A tree inside the river". Immediately the narration makes rather a simple statement that the 'real' tree is the tree on the banks of the river and its 'mirror' is the tree's image inside the water. Though there are two identical images of a single tree, the root is the only one. It is true that there are two top parts of a tree. From the same root one goes up and the other goes down. In other words, for both real and the illusion, the source is the same. If somebody climbs up, the image shows him/her climbing down and vice versa.

The poem takes another turn when it makes the statement that the real tragedy of this story is the meeting point of both the trees has disappeared. We cannot "see" the root but can only "imagine". The upper part is visible but the lower part- that of the root is invisible. The meeting point between 'two' trees is blurred. A single source has the ability to construct multiple images. The essence of 'the' tree is unexplainable. A person cannot see both the trees simultaneously. If he/she looks up, the tree in the water is absent, if he/she looks down, the tree on the banks becomes absent. The Postmodern motif of the interplay between presence and absence can be seen here in this poem. The ending of the poem again shows the interplay between illusion and reality. The narrator says if one climbs up, he/she has to reach the sky, if one climbs down, he/she has to go to the abyss. Both exercises are futile exercises.

The text asks the following critical questions. One is- who decides which is Bimba and which is Pratibimbha? Whoever decides it, the answer is that the representation of bimba or pratibimba is only subjective and partial. It can also be said that the relationship between presence and absence is only relative. It also raises the question of the meeting point between illusion and reality. Or it argues that the binary divisions are only artificial constructs. The poem shows that there is no absolute realty as such but only the presence of representation of the reality.

A K Ramanujan's poem 'Dhyana Phalisidare' (If Meditation is Successful, 1986) is similar to Chandrashekara Kambara's poem in its constructive style. Written in light humour, this poem makes an interesting comparison between existence of man and a tree. The narrator opens the poem by stating that he was standing still meditating just like a black walnut tree. But his serious meditation was punctured by a pet white dog which urinated on his legs. From now onwards the narrator states that the black walnut tree undergoes innumerable transformations. Its existence is altered

by circumstances and chance for which it has no control. As the narrative states, it was uprooted by a storm at night and this uprooted tree was taken out by municipality workers who cut it with an electric axe. The carpenter then cut the tree to the required size and prepared tables and chairs. The remaining leaves and other wastes were used by paper factory to prepare white paper. The poet states that he is writing his poem on a white paper using a table. The poem ends rather philosophically quoting Vachanas i.e. his legs are like a static pole while the head is like a cupola of gold.

The entire text raises many unresolved questions. The serious issue of meditation is treated with humour when the poet states that instead of god appearing it is the dog which urinates on his leg. Here, the comparison between a man performing penance and a tree is extremely metaphorical. The moving man tries to be stand still while the firmly rooted tree is uprooted by the storm and undergoes transformation. The short narrative shows the different forms of transformations undertaken by the tree. The concept of objects standing still is contrasted with objects moving. The tree appears in the form of white paper or in the form of tables and chairs. The transformation is because of manmade machinery which transforms the tree for household purposes. The title of the poem 'Dhyana Phalisidare' is a parody which highlights the aspiration of people who go in search for what they don't have. The physical movement given by the creator to human beings was replaced by their attempt to get more by performing penance in a static state. The poem does not give a definite answer whether the meditation was successful or not. It ends with inconclusive statement that he is like a 'sharana' (meaning the devotee of God Shiva- a concept which appears in Vachanas of twelfth century) always moving. The realisation of the narrator was inconclusive and it shows the relationship between reality and illusion. The poem is set in a reflective tone where there is a continual contrast between the static and the moving.

The text also raises another important question about the nature of existence of man and the tree i.e. the natural world and the artificial world. Both the worlds are not autonomous or independent. In a growing civilisation, the natural and the artificial depend upon each other and no one can claim superiority of existence. Man does not leave the natural world as it exists. He interferes in the daily affairs of nature and uses it for his utility. But he cannot claim his superiority of existence as well because he depends upon the tree in transformed state for his daily existence in a modern world.

Even to write anything including a poem, he has to depend upon chairs and tables. In this way the poem complicates the questions about existence and realisation.

His other poem 'Idarolagondu Adhu' (roughly translated as this object in that object, 1987) once again shows the ignorance of independent existence of human life. The poem is a metaphorical representation of the interdependence of human world and nature. As the poem is very short, it can be briefly summarised to know the complications. The poet states,

'A House amongst trees,
Grass piercing through Cement Building
Rootless Coriander in the American Super Market'

Now, this very short poem constructs three distinct binary oppositions like house-trees, grass-cement building and rootless Coriander - American super market. It can be said that the poet shows the conflict between the world of nature and world of human beings. In the first line the natural world of trees was encroached upon by the artificial human world represented by the presence of a house. The poem shows how the pre modern world of nature was not allowed to exist freely. The civilisational developments do not allow the world as it is. The human civilisation intrudes upon the serene world of nature.

But how nature does not allow the domination of human existence is shown in the second unit. The lonely grass asserts its independence by peeping through the cement bickering. The onslaught of industrial civilisation and its domination is hinted at in this loaded metaphor. However, human or industrial domination is not complete. Nature shows its existence through the existence of grass. The third unit shows the existence of post-industrial society by referring to American super market. Even if it is a super market the desi cucumber was available. Modernity represented by the super market and the traditional food represented by coriander leaves should coexist. A K Ramanujan was a linguist, a poet, a translator and a renowned folklorist. He spent his most of his time in distant America and therefore there is a reference to rootles coriander. Though, he was in America, his roots were always here. This theme of migration and rootlessness is indicated in the last unit.

The entire poem makes an evaluation of three different epochs and the nature of its transformation is hinted at. The transformations in pre-modern, industrial and post-industrial societies are subtly analysed. The poem does not give any definite conclusion regarding the nature of transformation. The intrusion of the one world into the existence of another can be taken either as aggression or a natural phenomenon of co-existence. The interpretation is left to the reader.

To conclude, the pre 1990 Kannada narratives distinctly show a tendency to complicate our notion of history, reality and truth. Some of the texts are loosely constructed challenging the notion of tight constructions. This phase of pre 1990 narratives can be taken as foundation for further explorations in post 1990 period of globalisation. As the critical analysis shows, many of the features of postmodern articulations are distinctly visible in pre 1990 texts. Therefore, postmodern articulations cannot be treated as just borrowed ideology of the west. It can be seen as a phenomenon which originated naturally as a product of altered socio-political context. The needs of the local society shape the nature of the literary discourse. The postmodern articulations must be seen in this larger context of globalisation.

CHAPTER 5:
BEYOND THE GENRE: POST 1990 NARRATIVES

5.1 Postmodernism in the Native Context

5.2 Globalisation and its Effects

5.3 Main Features of Kannada Postmodernism

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CHAPTER-5
BEYOND THE GENRE: POST 1990 NARRATIVES

5.1 Postmodernism in the Native Context

One of the questions that needs to be addressed is what does Postmodernism mean in Indian literary context? Or to put the same in other words - in what way it is different from Western Postmodernism? This can be clarified by looking at differences between the articulations of postmodernism in the west and its foundation in the east.

The onset of postmodernism in European academic and philosophical circles has triggered a lengthy debate about the nature and scope about this much contested philosophy. The term post modernity is usually distinguished from the term postmodernism. Post modernity refers to a socio-economic- political condition of the society where as post modernism is a representation of this postmodern condition in literature. India witnessed huge changes in socio-cultural polity after globalisation and therefore, the articulations of postmodern period demand a detailed critical analysis to understand the phenomenon. As many theorists like Nataraja Huliyar correctly argue, the concept of postmodernism cannot be applied to the Indian literary and cultural scenario as is understood in western context. The socio-cultural context of India is markedly different from the west and any attempt to 'impose' a borrowed theory would result in the re-establishment of the European hegemony. The life world and the belief system of the native society demand a different conceptual framework to grasp the socio-cultural transactions of people or communities. Therefore, this study attempts to look at the ways in which the onset of postmodernism is fruitfully negotiated in local Indian context.

This phenomenon can be understood in two distinct ways in India. One is the study of the way in which European Postmodernism has entered, shaped and influenced the ethos of Indian literature. As the rigid national boundaries are fast collapsing in post global age, the idea of postmodernism -like many other ideas from the west- has entered the Indian literary world. This novel idea is adopted effectively by many writers like Salman Rushdie. There is an attempt to 'adopt' this idea directly

by some of the Indian writers. In other words, we can identify one to one linear relationship between European post modernism and the Indian postmodernism. As many thinkers like Giraddi Govindaraj have correctly pointed out, the socio-cultural context of the west is distinctly different from the east (Govindaraj, 2001). Therefore, to see postmodernism as a universal phenomenon or to establish a linear one to one relationship between the two does not yield rich dividends. The changes that have taken place in native society demand a more nuanced conceptual framework.

The other framework is the way in which post modernism was born out of the changing socio-cultural context of the native society. It is possible to look at this phenomenon as legitimate product of the socio-cultural changes in native society. In post global Indian society, the structural base of the society was fast changing. These changes in socio-cultural base have given rise to changes in contemporary literary articulations. And such changes were initiated as a result of large-scale changes in society. Therefore, Postmodernism in Indian context is a logical and a natural outcome of the transformations taking place in society. It is better to look at the onset of postmodernism in native societies as complex mediation between the changes taking place in local culture and the entry of postmodernism from the west.

The concept of post modernity in Indian context can be explained in terms of changes and displacements taking place in post global situation. The rise of the new economic class in the form of new IT and Bio- Tech (BT) employees and their life world in cosmopolitan societies is strongly visible in this new age. Globalisation has brought new challenges in economic, social and political sphere. The agrarian crisis witnessed in post global India is a direct product of globalisation and its cut throat economy. Along with this, the power of the corporate world and media revolution are the new age realties. The mode of production is shifted from big industries to mega industrial –multinational companies. The big developmental projects are affecting the ecological balance of the society. The onset of globalisation has created new forms of hierarchies. One can also say that the old caste hierarchies are strengthened and continued in new forms. The market expansion of multinational companies has resulted in big malls and online shopping malls. The local economy is directly affected by this shift.

These changes and displacements are articulated in contemporary narratives. 'Jugari Cross' (1996) by Poornachandra Tejaswi for example, records the shifts which have taken place malnad region. The poetry of H S Shivaprakash records the onslaught of consumerism and market driven economy (Neerina Jogi, 2010). He has called globalisation as 'Golikarana' meaning sufferings of the people (Shivaprakash, 2010, p10). Amareesha Nugudoni's stories show how the native values of society are completely displaced due to the onslaught of globalisation and its aggressive values. H Nagaveni records the lost world of characters like Puttakka or Shivi. Nagaraja Vastare shows the restructuring of middle-class values with the backdrop of globalisation in his stories. Thus, the onset of postmodern articulations is a direct result of socio-cultural changes that were taking place in native societies. It is not that it was brought from outside or imitated blindly.

As critics correctly argue, the Kannada narratives were trying to find their own autonomous identity without giving up European ideological, structural influences. One of the pillars of Navodaya period B M Srikantaiah has called it as "Maathu Tale Ettuva Bage" (the way identity is formed, 1921). U R Ananthamurthy has described this process of integration of west and east as 'Jeernagni' (that which digests everything, 2002). He stated that Kannada has the ability to digest everything and form its own cultural identity. The poet laureate Kuvempu famously stated that without English he would have been slave carrying dung in some Zameendar's house though he was a strong votary of Kannada identity and autonomy. C N Ramachandran has argued that third world narratives exhibit this unique double bonded negotiation. (Ramachandran, 1998) i.e. The Indian literary texts deal with local social and cultural issues in their narration but will not hesitate to borrow influences from outside. The double bond was because the encounter with the west was unavoidable but the local issues were the immediate concerns. Ramachandran argues that the acceptance of new ideologies/influences are no more seen as outside foreign tools but are treated as the natural outcome of the above-mentioned critical negotiations.

Borrowing the idea/ ideology/technique from outside but foregrounding the native experience is considered to be one of the chief features on modern Kannada literature. There is no insulated, authentic native identity which is untouched by anything from inside/ outside. Postmodern period in Kannada is no exception to this. The binary way of analysing literary texts-i.e. treating them as '–self' and the '–other'

or inside-outside is always a problematic construct. Serious academic studies need to dissolve such artificial binary oppositions for the better understanding of literary and cultural articulations.

The ideological basis of postmodernism must be understood similarly. The post 1990 Kannada narratives do not show radical rupture in literary canon as from their predecessors. On the one hand, there is continuity of thematic concerns, motifs in certain specific spheres and on the other hand, there are definite technical as well as thematic shifts which have taken place to suit the new challenges of LPG era. It can be argued that there is continuity as well as deviation in contemporary narratives. It is wrong to argue that post LPG literature is entirely different from pre-LPG period. In fact, at no point of time do we witness such radical ruptures either in literatures or in civilization.

5.2 Globalisation and its Effects

The fact that discussion of postmodernism in Kannada in academic circles has risen during late 1990s or in the early 2000s is neither a coincidence nor a sudden phenomenon. There is a definite reason behind the use of postmodern framework. The causes for the rise of Postmodernism are not just literary causes. The rise of postmodernism is associated with the huge changes in the sphere of economy, media and commerce. The opening up of the economy to the global market, liberalization and privatization has brought widespread economic, social and cultural changes in our society. The full force of the corporate sector was let loose on local communities. As a result, there were changes in our moral, ethical choices also. The displacements which have taken place in our society demanded a critical, incisive understanding of this process.

The effect of globalization as correctly argued by many thinkers like D R Nagaraj argues is a tool of neo colonialism (Nagaraj, 1995). The effect of this on local cultures is remarkable. It has a very visible presence. The growth of metropolitan cities has added to the gigantic expansion of the new technologies of communication. It is correctly argued that India cannot remain as insulated from the rest of the world. Further, it is said that we need to infuse ourselves with the idea of 'global village'. As a result, all the messages, images and ideologies of the west enter our world unobtrusively. While describing globalization, Arjun Appadurai has used the terms

'ethnoscape', 'technoscape' and 'mediascape' (Appadurai, 1990). Ethnoscape refers to the landscape of persons who constitute the shifting world in which we live. They are- tourists, immigrants, refugees, exiles and other moving groups and persons. Technoscape refers to the global configurations of technology that moves at high speeds across various kinds of previously restricted boundaries. Mediascape denotes the worldwide distribution of electronic media and information.

Appadurai argues that the combination of ethnoscape, technoscape and mediascape led to the globalisation of culture. Due to the onset of LPG the very fundamental structure of Indian society has undergone remarkable change in India. Linguistic, national, ideological and cultural barriers are broken. The sovereignty of the nation- state has become weak and the rigid national boundaries are blurred. The collapse of many such artificial boundaries marks the beginning of the new age. New challenges are thrown in and new opportunities are created. The very fabric of native societies has undergone tremendous change. Globalization has brought new realities like the rise of multinational companies (MNC), consumerism, the establishment of special economic zones (SEZ), expansion of the market, huge international migration, economic refugees, the rise of new economic class, the rise of corporate capital, rise of global corporate media, and collapse of traditional mode of life world. There are visible changes as a result of such shifts in economic structures of society.

What are the effects of globalization on local communities? There is no easy and simple answer to this question. It has brought out economic domination and invasion. The contemporary politics is shaped by corporate capital and corporate interest. Trade and commerce which shaped colonial transactions in the bygone era takes a new powerful shape. The late capital –as is called by Frederick Jameson- is more aggressive, destructive, invasive and has brought large scale displacements in native societies. Though the effects of LPG are in many spheres, here we can record two decisive changes. One is, it has created huge job opportunities to a particular set of people who have mastered the required skills of the market. The rise of new economic class of people who have migrated from rural areas to metropolitan cities across the world to earn a living is precisely because of this phenomenon. The revolution in IT technology has resulted in the creation of new literates and illiterates. The power of the late capital has made rich richer. The same phenomenon has also created another class of people known as economic refugees. Those IT illiterates and

landless farmers (who have sold their land due to real estate boom) become new ultra-poor class of people. In this way, the fundamental structure of society has changed.

The rise of unbridled consumerism as a by-product of LPG goes hand in hand with the corporate capital. Consumerism by definition is based on the multiplication of human needs. Basic needs are redefined. The distinction between real needs and constructed needs is completely blurred. Consumerism is not just the consumption of things and commodities. It signifies a mode of living or a style of living. It is equated with materialistic success and social prestige. This rise of consumerism is also a result of corporate capital (late capital). The visibility of Malls, food chains and multiplexes all over India once again proves the power of the capital. The in equal distribution of capital has resulted in the tension between old mode of life system and the new mode. The idea of consumerism has another interesting deviation. Due to media revolution, the Television has become a powerful tool of advertisements and revenue generation. K V Akshara argues that Television acts as a weapon of postmodern period (Akshara, 2009). He further argues that the images and the signs spread through Television are passively consumed by the audience. The proliferation of packaged global culture does a systematic violence on our cultural sensitivity. Advertisements, revenue generation, corporate funding, control, digital hegemony, invasion of the third world markets are the tools of neo imperialistic forces.

Television is a convenient weapon used by the corporate sector to achieve this. In this respect, P Sainath argues that corporate media is in control of politics and shapes the policies of the nation. He said that journalism has been reduced to being a by-product of public relations and conglomerates. Further, he states that there's an incestuous relationship between PR, media and corporations. They're all in bed together. There is a huge overlap between public relations, industry and the media (Sainath, 2018). Raymond Williams argues that over a wide range from general television through commercial advertising to centralised information and data-processing systems, the technology can be used to affect, to alter, and in some cases to control our whole social process (Williams,1989). He analysed the effect of Television on society and stated that it is the weapon of the capitalists. Similarly, Walter Benjamin speaks about the loss of 'aura' in the age of mechanical reproduction (Benjamin, 1967).

As a result of such wide spread changes, literary articulations have to shift their techniques and respond to the challenges. Even the framework of literary criticism undergoes a paradigm shift. The binary opposites like village –urban experience, modern-traditional, progressives-primitive, original-copy are interrogated in contemporary literature. In literary articulations, there is an attempt to represent the new age realities of hybridity, hyper reality, meta fiction, representation of truth & reality, multiplicities, mirroring, inter textuality and so on. In postmodern society, the gap between illusion and reality is completely blurred. As the journalist Praveen Swamy in another context puts it succinctly, "Truth is no longer arrived at through evidence carefully marshalled, premises examined and arguments tested. The system of knowledge that came to us through pamphlets, books, art and newspaper open-ed pages has begun to disintegrate" (Praveen Swamy, 2017).

It is not possible for any society to operate in a vacuum now. Things move in neck breaking, incomprehensible speed. New ideas, technologies, new moral and ethical values have entered Indian societies. In an age of super markets and corporate forces it is important to grasp the forces which are shaping our society, literature and culture. As Daudi puts it, "New and challenging changes confront us, as the process of heteroginization also accelerates. ------- The transition between modernity and post modernity is taking place before our eyes." (Daudi, 1990, p286). Literature cannot be a blind spectator to this huge change. It has responded to this onslaught in its own way. The publication of Salman Rushdie's Midnight's Children initiated the discussion on postmodernism in English academic circles. The Diaspora writers like Salman Rushdie, Vikram Seth, Bharathi Mukherjee were considered to be the harbingers of postmodern literature. Similarly, the Kannada writers who came from different social backgrounds were instrumental in dealing with the experience of globalization and the setup of multinational companies. With this background, the present study makes an attempt to contextualise the theory of postmodernism.

5.3 Main Features of Kannada Postmodernism:

For discussion and analysis, the following is taken to be the features of postmodern Kannada narratives. However, it is possible that few features may overlap and merge with one another. This classification is not a water tight compartment or too rigid. This classification is made for the sake of concrete academic framework and

analysis. It is intended to explore the ideological base of modern Kannada literary world.

- Narratives of Hybridity or those texts which break the boundaries of the literary genre: Under this heading, how there is a definite attempt to break the rigid shackles of literary genre in contemporary literature is critically examined.

- Coexistence of modernity and post modernity: As stated above, there is a coexistence of various models of literary texts in contemporary scenario. Out of many models, the co-existence of modernity and post modernity is taken for critical scrutiny. This is because the major argument of postmodernism is against the foundational basis of modernity. In Indian native context, the negotiation with modernity is not completely over. Therefore, it is imperative to examine the negotiation of Kannada writers who are writing in postmodern times but are still dealing with the experience of modernity.

In this section, the scrutiny is also about the nature of articulations of modernity. Writers like U R Ananthamurthy who started writing during later part of 1950s and early part of 1960s are very critical about the framework of modernity now. For him, the conceptual framework of modernity alone is insufficient to grasp the native way of life. Instead, there is a visible search for alternatives to this kind of modernity. And this search for alternatives in postcolonial period is continuous and inconclusive.

- Intertextuality and the experience of globalization:

Under this heading, I have discussed the nature of postmodern articulations which deal with the theme of intertextuality and features of meta fiction. As the spirit of the age is about the representation of the effects of globalization and corporate market, many texts like 'Marriage Album' (Girish Karnad, 2006) and 'Swayamvara Loka (K V Akshara, 2007) exhibit features of intertextuality. The theme of Intertextuality is critically examined in this section.

- Texts dealing with representations of reality and truth:

In this section, I have examined texts which complicate and problematise the concepts like truth, reality and meaning. The postmodernists argue that these categories are a convenient superficial construct and they do not stand the critical scrutiny. Writers like Poornachandra Tejaswi, Vaidehi, K Y Naryana Swamy, Nataraja Huliyar raise important questions about such a notion of truth and reality. Therefore, I have analysed texts of such a nature.

Various Conceptual Models of 1990s:

5.4 Narratives of Hybridity ('Sankaragonda Kathanagalu'):

In an age of enormous change and transformation, the narrative techniques have also undergone visible changes. The old notion of pure linear narration is replaced by hybrid narration in many of contemporary literary texts. There is a definite attempt to deconstruct the traditional tools of literary narration. The strict codes of genres (Prakaragalu) like prose, poetry, autobiography, novel, drama, essay etc are conveniently given up. Boundaries have been pushed and new grounds are trodden in postmodern period. The very sources of traditional narration are replaced by unique selection of 'un-traditional' tools. Attempt to break the barrier of genre has its own justification. Most of the Kannada writers in the twentieth century have written in multiple literary forms. A single writer writing in different forms (genres) like poetry, novel, drama, short stories, autobiography, literary criticism and so on is not an unfamiliar subject in Kannada literature. Kuvempu for example, wrote stories, novels, epic poetry, autobiography, poetry, criticism and philosophical treatises on Upanishads. U R Ananthamurthy, P Lankesh and other writers did not restrict themselves to one genre of literature. P Lankesh practised journalism and wrote extensively on sports.In fact, Pornachandra Tejaswi wrote not only short stories and novels (conventional literary forms) but also explored other genres like photography, painting and computer graphics (Animation). Only very few writers have restricted their writings to a particular genre in Kannada literature.

The thinker and critic Rahamath Tarikere argues that writing in different genres is one way of exploring truth in all its complexity (Tarikere, 2006). Writing in

multiple forms also helps the author to explore multiple dimensions of the subject chosen. It gives the writer a freedom to examine his/her experience in multiple forms so that holistic life vision is achieved. The complexities of the subject matter are also explored by writing in multiple forms. Here we must observe that the writers writing in the early part of twentieth century up to the last part relied heavily on traditional literary genres. Their experimentation was within a particular genre. In postmodern period, we witness a conscious attempt by the writers to break the traditional genres. A survey of the following texts gives a better idea about the experimentation carried out by the writers.

Conforming to the only one form of literature is not the feature of postmodern times. The age has exhibited increasingly interdisciplinary methodology in compiling literary –both creative and discursive writings-discourses. Postmodern period has completely given up conventional grand narratives and depends on little narratives. The methodology of consciously narrating isolated incidents using interviews, journalistic pieces, the collage of different genres of literature, thereby gaining a better 'grand' vision of the intended discourse are increasingly preferred over more traditional compilation of anthologies. For example, K Satyanarayana and Susie Tharu's compilation of the Dalit world "Steel Buds are Sprouting: New Dalit Writings from South India" (2013) includes the use of pamphlets, poetry, short stories, extracts from autobiographies, critical essays, news reports, critical commentary, self-writing, research writings. Initially published in small, alternative journals and newspapers, this ground breaking archive is a rare intellectual biography of past half centuries. The texture and the dynamism of the text is due to the representation of array of Dalit perspectives in all its complexity. In other words, the dependence on "pure" literary forms such as prose, poetry, drama is increasingly seen as limiting exercises. The postmodern age demands new methodology of representation. The above-mentioned text provides a more inclusive, extensive and deep vision of the Dalit discourse. Kannada narratives in postmodern period are also adopting the new trends of the age.

This can be compared with another anthology 'Dalita Maarga' (2002) edited by the Dalit activist and writer Aravinda Malagathi which brings out the ideological foundation of the Dalit movement of the last twenty-five years. Malagatti is a profound Kannada writer who has published his autobiography 'Government Brahmana' (1993). This text is composed under five different headings which bring

out the literary, political, cultural and social dimension of the Dalit movement in Karnataka. The entire text is a collage of Dalit experience which includes literary criticism, poetic forms, extracts from autobiographies, novels and short stories. In addition to this, there are also lengthy interviews with Marathi and Kannada Dalit activists.

A report on seminar on Dalit writings is also recorded as part of the anthology (a freewheeling discussion on ideological basis of Dalit- Bandaya literature by important thinkers Baraguru Ramachandrappa, Chndrashekara Patil, Kalegowda Nagavara, Ramjan Darga and Aravinda Malagathi are included in the anthology, pp441-459). The journalistic reports about Dalit writings are included in this anthology which makes representation of the Dalit experience more complex. There are critical and introductory essays on the influence of Dalit writings in other languages like Marathi, Panjabi, Bengali, Gujarathi, Telugu and Tamil. This part of the text i.e. the essays written on Dalit negotiations in other languages gives the anthology a broader perspective. The editor Aravinda Malagathi does not confine to any one form of literary genres and this deliberate breaking of the genre is one of the important features of postmodern period.

As stated above, in postmodern period, the writers do not feel to conforming to only one form of literature which for them acts as a limiting framework. The hybrid texts give them freedom to explore multiple realities of the time. The spirit of the age i.e. exploration of little worlds is achieved through this technique.

The translation of Ashish Nandy and Vinay Lal's book "The Future of Knowledge and Culture: A Dictionary for Twenty first Century" (2005) into Kannada under the title 'Hosa Shatamanakke Hosa Paribhashe' (K V Akshara ed, 2009) shows the spirit of the age. It is a dictionary of a different kind. The traditional notion of dictionary is deconstructed here. In traditional dictionaries, the primary intension of the editor is to make the reader easily understand the meaning of words. Most of the times, the editor focuses on simplification of the terms and technical details of the words like verb, adverb and so on. The origin and roots of the words are provided in such conventional dictionaries. This text written in the age of globalisation does not attempt to give the etymological meaning of English words to the needy readers. Rather, the meanings of concepts like Globalization, Postmodernism, MacDonald's,

Weapons of Mass Destruction (WMD), Water, Development, Scarcity, Islam, Consumerism, Coco Cola, Refugees, Democracy, Genocide, Hegemony, Maps, Yahoo, Marxism, Trade restrictions, Poverty, Human rights, Architecture, Imperialism, education etc are critically analysed by the intellectual thinkers. It is a dictionary of concepts which have the ability to define the ethos of the post global age.

The concepts are arranged in alphabetical order like in any traditional dictionary. But the concepts are not explained to make the readers just understand the concept. The conscious attempt of the editors is to initiate a deep discursive debate amongst readers. The critical articles are written by the expert analysts who dissect the topic from their point of view. This dictionary does not attempt to give either a "comprehensive meaning" or an "objective" meaning to the readers. The writers analyse the topic from anti imperialistic point of view and expose the brutality of globalization. The topics selected for discussion by the editors is according to their choice. This selection once again is subjective and there is scope for adding/deleting other topics. The book attempts to analyse the contemporary society by exposing the politics of LPG era. The translator and publisher of this text, K V Akshara calls this text as "Rejection of intellectual stereotypes" (introduction, 2005). This is because the text tries to capture the transition and open-ended nature of the discourses of the new millennium. The methodology adopted is interdisciplinary and a-historical. The tools of popular culture and cultural studies are used to analyse the concepts. For example, M K Raghavendra analyses the cultural politics of Bollywood films and states that no systematic attempt has ever been made to justify Bollywood's film aesthetic, but the genre itself continues to flourish. (p19). Further, he argues that Bollywood demonstrates conclusively that there are other ways of perceiving modernity than in the dominant way (p 19).

Thus, the text deconstructs the traditional meaning of dictionaries and attempts a cultural critique of post global society. It foregrounds some of the most crucial aspects of neo imperialistic period. The adaptation of multidisciplinary methodology to analyse the contradictory forces of history are an important aspect of this text.

Experimentation and transgression of genre is not limited to anthologies and critical works only. Even the 'creative' medium like novel is open to such

experimentation. This breaking of the traditional notion of genre can be seen in Kum Veerabhadrappa's literary works specially his celebrated novel 'Shamanna' (1996) and Chandrashekara Kambara's epic poem 'Chakori' (1996). Kum Veerabhadrappa's writings are known for epic exaggerated style of writing. Before analysing this text, I would like to provide primary details about the literary world of Kum Veerabhadrappa. Known as Kum. Ve, Kum Veerabhadrappa is a prolific writer in Kannada whose works are known for humour, exaggeration and adaptation of loose epic style of narration. He has written extensively on the feudal world of Rayala Seema (in Andhra Pradhesh) and north Karnataka region. He uses the local Bellary dialect of Kannada in his writings to convey the sensitivities of the life experience of *bayaluseem*a life world. The novels/ short story collection written by him includes 'Kappu' (1988), 'Kole' (1989), 'Yapillu' (2001), 'Shamanna' (1996), 'Aramane' (2004), 'Rayala Seema' (2008), 'Bhalare Vichitram' (2009), 'Bête' (2005) and so on.

The novel of mammoth size (650pages) 'Shamanna' is an experimental novel which breaks all kinds of 'pure' literary tools of narration. Though Shamanna is the protagonist or the 'hero' of this novel, it is not just about the character Shamanna. In fact, there is no one centre to this text. Representation of multiple centres is one of the important features of postmodern age. The narrative completely gives up "pure' literary linguistic tool and employs what is known as low mimetic style of narration. Low mimetic narratives involve comedy, parody, humour, irony, mimicry, high serious language, exaggerations and low comedy. The novel Shamanna employs magical realism of huge proportions and explores multiple literary forms of narration. It thrives on contrasts and exaggerations. For example, the serious incidents are narrated with comic, ironic style whereas the comic parts are narrated with high serious tone.

In the whole text, there is the inter mixing of different linguistic variations and slangs. The colloquial language is mixed with the 'standard' language. The poetic language is contrasted with the prosaic. The day today language of the Bayaluseema people is mixed with classical Sanskrit language. Realistic goes hand in hand with exaggeration. There is no one narrator or one point of view. There are multiple forms of narration and multiple points of views. Shamanna's character is seen from different eyes. The author Kum Veerabhadrappa himself appears in the story and converses with his own creation Shamanna. Shamanna's character rejects the representation of

his character by the author. The animals (cats) narrate the story of Shamanna's grandfather Shastri in Sanskrit language. The collage of voices in this novel achieves the effect of 'distancing' and the meaning is postponed indefinitely. Kum Veerabhadrappa does not aim at construction of round characters in the traditional sense of the term. There is no moral didactic tone as well. The self-conscious narrator allows the other characters/ voices to freely express their point of view.

What does the novel achieve by employing such heavy tools of narration? This technique which is close to magical realism technique extensively used by Latin American writer Garcia Marquez allows the author to explore the complex contemporary experiences. The style looks comic but the content is extremely serious. One can compare the motif of this text to another seminal novel Samskara. U R Ananthamurthy negotiated with the paradoxes of hegemonic brahminism in the form of the debate between un religious Narayanappa and ascetic Praneshacharya. The novel explores the inner anxieties of Praneshacharya thereby exposing the contradictions of rotten Agrahara community. In this novel (Shamanna)the character Shamanna is a product of the conflict between his grandfather Shasthri who was a traditional Sanskrit scholar and his father who like Narayanappa in Samskara has rejected Brahmanism. His father becomes a radical a-brahmin who eats meat, drinks alcohol and associated with prostitutes. Shamanna becomes an 'Edabidangi' (a person with no solid personality). The tradition he has inherited becomes a burden and he became a lost soul continually veering between a joker and a serious person. There are multiple Shamannas in this text: Shamanna seen from author's point of view is different from Shamanna seen from other's point of view. There is no single personality of Shamanna. In other words, his character is a convenient 'construct'.

The other significant gain of the narrative is that it gives up the artificial binary opposites like grand-little, pure- impure, centre-margin, serious-comic, tight structure-loose structure, significant-insignificant etc. This experimentation for Kum Veerabhadrappa is not just for the sake of experimenting. Rather, the novel explores anxieties, paradoxes and tensions of contemporary society through the portrayal of Shamanna's life world which includes the world of his grandfather, father and other members of the society.

Is the novel a complete break from the early tradition? Or can we say that postmodern period exhibits altogether new trends? A close examination of Shamanna gives us an altogether a different answer. One is that the use of low mimetic style or exaggeration is not new to Kannada novel form. Devanuru Mahadeva's short story 'Odalala' (1979) and the epic novel 'Kusumabale' (1988) have effectively employed this low mimesis in their construction. Shamanna is a continuation of this tradition of writing. The other is that Kum Veerabhadrappa's literary world has given up pure realistic tradition of literature. His other works like 'Yaapillu', 'Bhalare Vichitram', 'Rayala Seema' represent the brutality of the feudal system, the violence of the bureaucracy, hegemony of the nation-state, the loss of autonomy of individuals employing the same technique of pun and parody.

These are not just the tools of construction for Veerabhadrappa, but essential agents/ medium for the exploration of the multiple forms of reality. There is nothing called definite, final notion of reality and therefore Kum Vee records the essential transitory nature of truth and reality. Reality can be represented in two ways. One is showing the world as it is like a mirror and the other is exaggerating the image of this world which makes reality more 'real' and authentic. The Russian writer Nikolay Gogol (The Over Coat, 1842) and the Latin American writer Garcia Marquez (One Hundred Years of Solitude, 1967) have used such exaggerations or what is known as magical Realism in their works. The influence of such writers on Kum Veerabhadrappa is quite apparent. Again, Poornachandra Tejaswi and Malayalam writer Vaikam Basheer have employed the technique of the use of humour, parody and exaggeration in their stories. Charlie Chaplin's films raise fundamental philosophical questions about human life only through the ironic, humorous representations. Kum Vee is influenced by such tradition of creative writings. Hence, the works of post LPG era have drawn inspiration from the previous traditions. It has deviated in some respects and remains faithful to certain aspect of the previous age.

The trend of giving up 'pure' literary form can be seen in two recently published works 'Chakori' (1996) by Chandrashekara Kambara and 'Bhamini Shatpadi' (2008) by Chetana Thirthahalli. Both of them conveniently and unobtrusively break the conventional forms of narration and literary genre.

Chandrashekara Kambara is a seminal playwright, poet and a critic who is known for upholding desi values. His works include 'Jokumaraswami' (1981), 'Sirisampige' (1992) 'Shivapura' (2006), 'Helatena Keela' (2007) among others. This text 'Chakori' by Chandrashekara Kambara is considered by the poet as a 'Mahakavya' (epic Poem) though it looks more like a novel. The unique construction of the text has led many critics to call it as 'novel poetry', 'poetic novel' or episodic story'. In the research work on Chandrashekara Kambara, the researcher Vikram Visaji opines that the text is more like a prose piece constructed on the line of Sanskrit novelist Bana Bhatta's novels (Visaji, 2008). He further argues that this text can be called as 'modern Champu' (p176). The structural design of 'Chakori' can be summed up briefly as

a. Dreams are part of storytelling. Many times, dreams themselves tell the story.
b. the protagonist Chandamutta and Yakshi are in search for each other
c. animals and birds are the integral part of this collage text. They also narrate the story.

Writing introduction to this epic text, H S Shivaprakash wonders whether this is a poem or a prose and concludes that the any classification is insignificant (Introduction, P 6). He further states that the text Chakori though employs ancient folk tradition in its narration is more contemporary than many other 'contemporary' texts (p10). It does not employ the garb of contemporaneity for the sake of becoming a contemporary text. It uses Indian mythic tradition and memories of the rural communities. In this respect, Chandrashekara Kambara can be compared to African writer Wole Soyinka whose works use the mythical structures of the native Yarooba tribe. The lost memories of the Yarooba tribe as a result of European colonial onslaught are revisited in the plays of Soyinka.

Similarly, Kambara's unique epic poem 'Chakori' constructs a vibrant mystic *Adima* world and thrives on the combination of oral story, history, mythology, legends. It opens with a prayer to lord Shiva and moves on to narrate the story of Shiva and Yakshi. There are stories and sub stories creating multiple centres of narration. The oral and the imaginary are sensitively mixed. The very construction of the text defies easy classification. What makes the readers wonder is the unique construction of the poem. This ambitious poem draws materials from oral tradition of

poetry and is narrated with traditional model of folk stories. The Vachanas and the oral poetry have shaped the sensibility of Kambara's epic poem 'Chakory'. The dense story telling is achieved through the intense mixture of prose, poetry, oral tradition of folktales, and the construction of mysterious cosmic world. The mythic structure of the poem makes it more complex where the binary opposites of modern- primitive are problematized. The use of dreams and the heady mixture of prose and poetic form give the text a postmodern look.

Written by a young feminist Chetana Thirthahalli's 'Bhamini Shatpadhi' (2008) once again attracts the attention of the reader with its unusual construction itself. The narrative is titled as 'Shatpadhi' (a traditional form of poetry written in six meters) though it is a prose narrative written in short episodes. Set in an interrogative mode, the text subverts the traditional, lop sided moral value system of the hegemonic society. The text was written in the form of serial or short column for the Kannada magazine "Hangama" edited by Venkataramana Gowda. Later, some of the episodes were written for the web magazine 'Avadhi' edited by G N Mohan. The critic Nataraja Huliyar has called this text as 'column Novel' though the text is a combination of short column writings and personal confessions (Huliyar, 2008).

The entire text is episodic and there is no one definite centre to the whole text. The episodes deal with the violence and the loss of autonomy of women in general. The personal and the public space are mixed in the narration. The sufferings of women in patriarchal set up are articulated with great intensity. For this, the author employs myths, legends, hearsays, personal experiences, poetic form, imaginary dialogues and metaphors. For example, in the introduction, the author states that the personal life met with trauma and 'failure'. She has decided to 'cross the line'. People started 'talking' but she had already decided to construct a new life by going out of the family. Her writings became her companion and a form of framing resistance (p5). In the episode, 'Amma Aglikke Herale Beka' (Is it Necessary to Deliver to become Mother?) the protagonist questions the male patriarchy by stating 'she did not answer.... all I wanted was my child.... the world has called Pandavas brave in spite of the fact that they were not born to Pandu's blood.... Men don't tolerate defeat.... I accepted... in my defeat I saw victory..." (p24). This kind of interrogation is found in all the episodes of this text.

The feminist discourse narrated with great intensity binds all the episodes of this text and hence escapes easy classification. It can also be argued that the author does not care about the literary form as such. The author has not bothered to give any explanation about the new form of writing since she feels that form does not matter. The book is titled as 'Bhamini Shatpadhi' and it is not specified whether it is a collection of short stories or a form of autobiography. The experience of the author and the intensity of protest become more important than literary classification. The entire text is an amalgamation of the personal and the 'universal'. It is the feminist content or discourse that binds all the episodes of this text. She records the anxieties of a young women and the brutal assault on her identity with the backdrop of rigid patriarchal values. As Nataraja Huliyar correctly observes, she uses poetry, confessional statement, ironic contrasts, and mythological allusions to expose the hypocritical double standard existence of male dominated society (Huliyar, 2).

The hypocritical patriarchal values of the society are attacked by exposing the superficiality of such values here. To construct such a strong resistance, the author Chetana Thirthahalli uses poems, anecdotes, real life incidents, imaginary dialogues, allusions and mythological references as tools of narration. Sometimes she uses first person narration and some other times she uses third person narration to tell 'her' story. The text is constructed in such a way that 'her' story is also 'their' story. The personal mixes with the universal and the narrative gains its unusual narrative coherence by the amalgamation of different episodes. The little episodes are the reflection of the larger part of society. The text gives us such a 'comprehensive' feminist vision by mounting a scathing attack on hegemonic structure of the society. The characters are drawn from many walks of middle-class society and deal with the isolation of women in a modern world.

Kannada literary articulations were sensitive to gender related questions from the beginning of modern prose form. From the first social novel 'Indira Bai' (1895) to the writings of Prathibha Nandakumar in postmodern period, we witness the questioning of the double standard of society leading to the loss of female identity and autonomy. But this text foregrounds the same theme of oppression and protest in a new form. It is the intensity of protest and the new form of expression which is noticeable in this text. It is not that Chetana Thirthhalli was inventing an entirely new mode of expression or she was the first writer to adopt this collage form to narrate the

predicament of women. In fact, she is continuing the tradition of column writing which was popularised by P Lankesh in his popular weekly 'Lankesh Patrike'.

In this the column titled 'Nimmi column' became extremely popular amongst the readers. The column was written under the pseudonym 'Nimmi' whose identity was kept as a secret. Later on, it was revealed that the column was written by many writers including P Lankesh. Male writers like Nataraja Huliyar and P Lankesh wrote impersonating women about female experiences. Poets and artists like Prathibha Nanda Kumar and Anita Huliyar also participated in this collaborative column writing. Chetana Thirthahalli has continued the tradition but with a deviation. Her rich use of language mixing contemporary and the epic to narrate the predicament of women is a definite deviation from other writers. Boldness of expression and intensity of resistance to hegemonic society makes her text 'a new kind of writing' (Nataraja Huliyar, 2008)

The world of woman is considerably expanded by more senior writer Savitha Nagabhushan who does not want to be labelled as a feminist writer. She argues that the feminist concerns should come out of the inner structures of her writings rather than from outside. Savita Nagabhushana is a prolific poet in Kannada whose bulk of anthologies includes 'Kaada Lilli Hoogalu' (1999), 'Samagra Kaavya' (2005). She is known for her nuanced style of poetry writing but has written this novel 'Streeloka' as a kind of experimentation. The novel 'Stree Loka' (1996) by Savitha Nagabhushana is titled as *a novel* though the entire text is narrated through dialogues (like in a play), letter writings, poems, news reports, essays, personal letters and even live comments on a literary meet. It is called a novel because as the writer herself records "it is close to novel form and nothing else" (Savitha Nagabhushana, Introduction, p3).

The novel is loosely constructed with series of little incidents which takes place in middle class families. This episodic structure of the novel gives the writer enough freedom to explore paradoxes of society in all its complexity. The narrator "naanu" (I) is the bonding force of the novel. She is an omnipresent narrator. The text reminds us of Mahatma Gandhi's seminal text Hind Swaraj (1909) which is narrated through the conversation between the editor and the reader. Similarly, 'Stree Lloka' is constructed in the form of a conversation between the narrator 'I' and other women characters. The women come from traditional middle-class society and confess their

troubles to the ever-keen listener "I". The novel is set in confessional tone and the narrator acts as a guide, a sister, a psychological counsellor, a friend and offers her own consoling advices to the needy women. Interestingly, the novel has no particular structure in the sense that there is no beginning, middle and an end. One can start from any point and the reader is given the freedom to move forward or back. Interestingly, the writer Savitha Nagabhushana has continued to write in similar style in her other prose writings calling it as essays (Prabhandagalu).

This text is seminal for another reason. It is argued that the very genre called novel is the 'mahakavya' (epic) of the middle class. The novel is constructed through quotidian details of the middle-class women. The anxieties of the family life, crisis in personal life and the double standards of the male world are recorded in a calm manner. The writer does not make a distinction between rich and the poor or literate and the illiterate. The characters are drawn from all walks of life. There are modern characters like Prajna who is not only a literate but also a creative writer (she is a poet). There are illiterate characters like Shanthamma and Paaru who are the maid servants. Then there is Saree seller Rajamma, an educated Dalit girl, a modern feminist, a working-class women (Neela), daughters, mothers and so on. Savita Nagabhushana explores the hazards of the institution of marriage and internal contradictions of patriarchal society. There is no preaching tone but the stereotyping of women is seriously interrogated. Giving up mega narratives, the writer constructs a world full of little incidents. The form and the narrative technique of the novel are new but the content is not new. Negotiating the identity of women is in the main stream of Kannada narratives. 'Stree Loka' is meaningful a continuation of this tradition.

Transcending artificial barriers is at the centre of Nemichandra's literary world. Coming from non-traditional background of women writing- i.e. she is an aeronautical engineer in Hindustan Aeronautical Limited (HAL), India- Nemichandra's path breaking novel 'Yaad Vashem' (2007) narrates an extra ordinary life experience of a Nazi victim Yahudi girl who has escaped from concentration camps in Germany and settled in a remote place in Bangalore. Her other writings include- 'Namma Kanasugalli Neeviddiri' (1997), 'Novigaddida Kuncha' (2000), 'Ondu Shamala Samje' (2002), 'Nobel Prashsth Mahila Vijnanigalu' (2003). The narrative explores the memory of the survivor protagonist giving a detailed account of

her horrid time in Nazi Germany, and then foregrounds her childhood memory in Jerusalem. Her upbringing in altogether a different cultural context of Bengaluru is recorded as a part of storytelling.

The narration describes her search for cultural roots and successful reunion with her family in holy Jerusalem. The very genre of novel form is broken in this text. This can be called as a 'Travel Novel' because there are real illustrations of Nazi concentration camps in Germany, the memories of Jew community in Bangalore, the Museum of memory in America and finally the description of Wailing Walls in Israel. The writer actually travelled to visit all these places to gain first-hand experience of the bloodshed. The narrative is supported by illustrations/ photos of Survivor's museum in America and several places in Bengaluru & in the state of Israel. There is a continual mixing up of fiction and real politics. The narrator makes lucid comments on the violent conflict between Palestinians and aggressive Israeli occupation in contemporary period. She wonders how the victims of great racial violence in Nazi Germany have turned into aggressors against helpless Palestinians in the present age. Commenting on Mumbai Terrorist attack (2007) the writer expresses her sympathies with the Jewish victims who had to undergo isolation, violence and humiliation for centuries together. The loss of identity and strong cultural memories are at the centre of this text. The boundary line between real and imaginary is completely blurred.

The novel is unique for various reasons. One is that there is no difference between the narrator and the writer. The traditional literary theories-even narratology-teaches that basically the use of "I" in literature shall be treated as a fictitious character. But this text employs the form of Travel Novel (not Graphic novel) and the character "I" merges with the author. The illustrations in this text use photographs and visitor's book kept in Jewish Houses. The intension of the author is not to achieve artistic sublimity but to achieve authenticity. The photos used here enhance the tragic effect of violence let loose on the Jewish community. The content of the text is quite new to Kannada novel form. The cultural roots of Jews described here and the political overtones of the text make it an unconventional novel. Nemichandra's writings break another stereotype prevalent in our society. The unwritten codes deem that women's writings are 'soft'. There are certain roles ascribed to women writers. But Nemichandra has travelled to unusual places like Israel, Palestine, tombs present in remote areas of Bengaluru there by breaking the romantic image of the notion of

Travelling. Usual places of travelling include beautiful picnic spots, exotic restaurants and lavish European cosmopolitan cities. Nemichandra demythifies such romantic notions of travelling and achieves altogether a different effect. Her concern and focus are on exploring the cultural and political roots of the geographical places.

Her other travelogue 'Peruvina Pavitra Kaniveyalli' (In the Sacred Valley of Peru, 2004) also explores the anthropological aspect of Latin American civilizational experience. Her interest in women scientists who have broken the boundaries of gender and religion once again proves that the world of Nemichandra defies stereotypes and classification. She has written extensively on the achievements of unknown people, success stories of the survivors of deadly diseases and the strong will of women scientists who have shown that nothing is a limit for human achievement. Foregrounding the success stories of common faceless people has given thousands of people much needed confidence and will to survive. In this way her confidence building writings are remarkably different from usual Personality Development programmes which are profit/ market driven exercises. Exploring the untrodden road, there by deconstructing the popular image of women's writing makes the world of Nemichandra a special one.

The use of hybrid tools of narration can be seen in many contemporary narratives. 'Swapna Saraswatha' (2009)-a Central Sahitya Akademi award winning novel- by Gopalakrishna Pai is an ambitious text which records the experience of migration due to the onslaught of colonialism. It is a mammoth narrative of travel (490 pages) of Saraswatha Brahmin community with the backdrop of Portuguese colonial aggression. The novel narrates the traumatic experience of migration of the Saraswatha community's diaspora along the west coast of India from the early 16 the century to 18th century. The migration is from Goa to Kerala involving the pain and the suffering of a small community. The novel 'documents' the cultural resistance constructed by a small community against the existentialistic angst of exile from their homeland Goa.

Migration does not come naturally to traditionally rooted Indian society because the quality of rootedness goes hand in hand with cultural values of the community. Their belief system, moral values and economic securities are greatly disturbed due to forced migration. Here in this novel the author narrates the complex

phenomenon of the Saraswath Brahmin community covering the stories of nine generations. The text shows the migration of Konkani people towards the southern part of India leaving their native Goa. Their pain, suffering, trauma, bravery, intelligence, psychological stamina and other dimensions of settling of an entire community in a new place is recorded.

It in fact is a record of cultural history of Konkani Brahmin community. The author has put in lot of research delving into written histories and oral narrations covering a huge time span. The social dynamics of the entire community is powerfully recorded. In an interview to the journalist Muralidhara Khajane, the author Gopalakrishna Pai states that he worked for more than twenty years and sourced more than four thousand books, manuscripts and documents to write this novel. He in fact, travelled from Goa to Kochi to meet people and study their life style. As a novelist, he took more than five years to complete this unique text ('interview', 2011). Thus, writing for a writer like Gopala Krishna Pai involves documentation, research and cross examination of available records.

The story has a complex narrative structure. The story explains various types of migrations taking place in contemporary society. Histories, myths, legends, colonial forces, the attraction of modernity, memories, displacements, challenges of travel are intermixed in this long narrative which is spread over thirty-four (34) chapters. The story of a small community confronting challenges of settlement is shown with the characters narrating their stories in the form of confession. For e.g. one of the main characters, Vittu Pai narrates the story of his grandfather to his grandson Ramachandra covering the life history of six generation. In turn, Ramachandra tells the story of his grandfather to grandson Venkatesha covering the cultural history of almost nine generations. In between hundreds of other characters and their life story is added to this circular narration. There are historical references as well as legends. The ghost of Naagdu Bethala makes appearances in crucial moments of the story giving the narrative surrealistic outlook. The difference between personal and the universal are completely blurred.

The author explores the attack on the community during colonial period by the Portuguese. The attack is on two distinct fronts. i.e. the brutal aggression of the Portuguese military leading to social displacements and the cunning onslaught of the

Christian missionaries leading to crisis in spiritual sphere. The resistance of a very small Saraswatha community showcasing their resilience is complexly narrated. It must be noted that Gopalakrishna Pai does not celebrate just the migration as a loss only. He also shows the younger generation making the most of the opportunity created by such a force migration. Even before the colonial onslaught, the Saraswath Brahmins occupied a significant position in the hierarchy of varsharama caste systems. Their trade, rituals and agricultural ways of life were disturbed because of colonial onslaught. But the community adopted itself transcending all barriers and this dimension of migration is shown without unnecessary celebration of masculinity. Thus, the author Gopalakrishna Pai has given a complex travel novel reflecting the spirit of the age.

The difference between Nemichandra's account of forced migration of Jews and that of Gopalakrishna Pai's account is that one is the predicament of an international community where as the other is that of a small community in Southern India. The Jewish migration was due to racial prejudice/discrimination where as that of Saraswatha communities was due to colonial onslaught. But the effect of migration and trauma on both the communities cannot be much different. Both the communities have suffered for no fault of theirs. The very phenomenon of migration brings the issues of refugees, rootlessness and violence to the forefront. It must also be noted that both the texts show the wisdom and the resilience of the communities in spite of isolation and segregation.

There are different ways of breaking the conventional literary forms in postmodern age. Autobiographies and memoirs have become texts of great importance since they serve as the social & cultural documents recording the spirit of the age. Dalit autobiographies for example are treated as 'testimonials or atrocity narratives that document trauma and strategies of survival' (Nayar, 2009). It can be said that the Dalit autobiographies are not just considered to be personal stories only. They are more about collective memories and experiences of marginalised communities which have experienced shame and exploitation. In modern period, different voices representing various strata of society have recorded their life experiences in the form of memoire or autobiography. Though most of them rely on conventional biography form for narration, few texts redefine the basic tenets of their respective genres. 'Annana Nenapu' (Memories of a Father, 1996) by Poornachandra

Tejaswi once again breaks the strict compartmentalisations of literary genre like biography.

This text by Tejaswi is the memory of the celebrated Kannada writer Kuvempu who was his illustrious father. It was intended to be a serious philosophical text on one of the most versatile Kannada writers viz Kuvempu. It was also intended to be a record of Kuvempu's life ideals seen through the eyes of an illustrious son. But Poornachandra Tejaswi deliberately breaks such rigid notion of the literary form viz biography and makes it a combination of the trivial and the serious. The text includes the description of down to earth personality of Kuvempu, the mundane details of family like milking Buffalo or the hilarious description of bike riding by Kadidal Shamanna and the like. The towering personality of Kuvempu is seen through eyes of a son who records the ordinary day today incidents with humour and mirth. As Tejaswi puts it, such mundane details make the personality of his father more humane (introduction, p3). By doing so Tejaswi rejects artificial divisions like great-small, serious-trivial, centre-margin, high culture-low culture etc.

The text is not only a memory of the protagonist Kuvempu, but also a memory of the self (i.e. Poornachandra Tejaswi), his friend Kadidal Shamanna (Farmer activist & childhood friend) Politicians like Konanduru Lingappa & K H Srinivas. The most mundane incidents like bringing Jaggery from *Alemane* (i.e. a place where Jaggery is produced in a traditional way by using sugarcane juice) or the most hilarious incidents of learning music in the hostel leading to utter unbelievable chaos are narrated with great enthusiasm. Tejaswi does not depend upon "the high memorable" incidents involving the literary achievements of his illustrious father. It is not strictly a literary memory of a legendary writer but brings out a more inclusive humane personality of the writer Kuvempu. Almost all rigid literary compartments are deconstructed by Poornachandra Tejaswi in this text. As he puts it in the first chapter, it is only through part that the whole is achieved. (Samsheshane and Vishleshane) The recording of seemingly isolated incidents in this text gives the other side picture of the personality of Kuvempu. Breaking of high-low style can be identified here in this text.

The articulation of the Dalit world and the predicament of the farmer's movement which dominated the discourse of Karnataka over the past five decades can be understood with the help of two seminal texts. 'Edege Bidda Akshara' (2012) by

Devanuru Mahadeva and 'Aa Dashaka' (2009) by Kadidalu Shamanna bring out the social and cultural debates which have shaped discourse of 1970s & 80s. The two texts are a fine example for products of postmodern age where strict codes of literary genres are redefined. These two decades were known for vibrancy, social mobilization, caste consolidation, and entry of new sensibility to Kannada literary world. As Nataraja Huliyar correctly points out, "this text (i.e. Aa Dashaka) helps to view those bygone ages from an objective distance. The past must show light to the present generation who are ignorant of these social movements" (Introduction, p6).

Recognising the importance of that age which was known for social activism, Devanuru Mahadeva records, 'they were the ages where a writer could dream about equality and freedom' (Mahadeva, 2012, p51). The farmer's movement and the Dalit movement were two of the most influential social movements in the history of Karnataka. They were the product of the social awakening of the hitherto marginalised sections of society. The farmers were exploited by the ruling class as well as the feudal lords in spite of acquiring freedom. The post Independent India did not fulfil the aspiration of the poor farmers and this exploitation by the bureaucracy led to the rise of farmer's movement during the middle part of the 1970s.

In post global society there is a definite decline of social movements. Similarly, the caste consolidation of the Dalit class which was initiated during 1970s is faded out in the age of globalisation. Therefore, reconstructing those bygone ages of social movements in the present age has socio-political significance. These two texts written in an age of globalisation revisit the past and show the kind of discourses which were taking place in Karnataka. They are not in the form of conventional memories of individual writers. The memory and the spirit of the age come in the form of collage of letters, personal accounts and debates. Both the texts reconstruct the past by using unconventional tools of narration. 'Edege Bidda Akshara' (Musings of the Heart)) and 'Aa Dashaka' use personal letters, speeches, conversation, interviews, news reports and journalistic narration to construct the Dalit & Farmer's discourse of last fifty years. 'Aa Dashaka' for example opens with a journalistic article written by P Lankesh on Kadidalu Shamanna's peaceful protest against the bureaucrats of Thirthahalli town who were corrupt and apathetic towards poor people (p11). P Lankesh treats this as 'reliving of Gandhian principles' (p10).

It is difficult to identify the literary genre of 'Edege Bidda Akshara'. It is a text which foregrounds the views of Devanuru Mahadeva as well as other Dalit activists of the same period. It acts as a social dossier and a testimonial of an important Dalit writer who was instrumental in mobilizing Dalits during the early 1970s. The decades of 1970s and 80s are considered to be epoch making ages where various social movements influenced the cultural fabric of Karnataka. It was an age which initiated a lot of ideals like socialism, rationalism, inter caste marriages, simple marriages (Kuvempu's concept of Mantra Mangalya), the ideals of egalitarian society and so on. They were the ages where Dalitha Sangharsha Samiti (DSS) was formed as a part of social mobilization to fight against caste oppression.

The text breaks many accepted notions of literary forms. There is an anecdote of phoenix bird which eats a poisonous fruit and dies. This anecdote is related to the selfishness of those Dalits who have moved to the upper echelon of society through government jobs etc. The warning for the Dalits who have forgotten their social roots is given in the form of this fable (pp86-87). A press statement by Dalit activists about the stance to be taken during general election is also recorded (p141). There are personal letters, letters written to editors of newspapers, interviews and articles about various issues of Dalit movement. In this way, this text breaks the myth that literary genres are sacred and more important than other forms (especially social sciences). In the new age of globalisation, the notion of pure literary forms is increasingly interrogated. 'Edge Bidda Akshara' is another meaningful addition to this.

In the field of literary criticism two important texts show how the parameters of criticisms have changed in LPG era. 'Inthi Namaskaragalu' by Nataraja Huliyar (2014) and 'Khasagi Vimarshe' (Private Criticism, 2001) by K Satyanarayana show the changes which have taken place in sphere of criticism. The conventional modernist framework of criticism upheld the view that there must be 'objective distancing' of the author from the critic. They argued that great creative and critical literatures are objective. Subjectivity was considered to be a weakness in traditional literary criticism. Subjectivity according to modernist critics leads to prejudices and partiality. Along with this, it can also be recorded here that the modernist criticism rejected biographical and impressionistic models of criticism. Biographical criticism according to modernists made literature author centric and not text centric. Impressionistic way of criticism was considered to be temporary and most of the

times unreliable. Reader's impression was considered as weak and it was subject to convenient changes.

But postmodernists argue that the terms like objectivity, absolute meaning, absolute truth, authenticity, stability, reliability, objective distancing are only superficial constructs. In their arguments, there is no such thing as absolute truth and meaning. Everything is relative and partially subjective. As Hayden White correctly argues, the present and the pasts are our subjective constructs (White, 1973). It is impossible to gain access to the finality of meaning. The emergence of postmodern arguments has consequently transformed and radically changed the parameters of criticism. Even the genres of autobiographies which celebrate subjectivity are considered as important social documents in the contemporary period. Writers/critics have attempted to deconstruct the traditional notion of literary criticism by recording their subjective understanding of literary personalities and literary texts. The gap between personal and impersonal is completely given up in new critical texts. Subjectivity which was considered as weakness is now taken as strength. The new arguments consider everything as partial interpretation. The following analysis of Nataraja Huliyar's work gives us a fair idea of subjective criticism.

'Inthi Namaskaragalu' is a hybrid representation of two towering Kannada personalities- that of D R Nagaraj and P Lankesh. Nataraja Huliyar gives up traditional way of literary criticism here and embraces more open ended but very subjective perception of two influential personalities. It is subtitled as "creative narrative on P Lankesh and D R Nagaraj" meaning that the writer does not attempt to give a detailed life account of these writers. It is a creative negotiation of another writer (i.e. the author Nataraja Huliyar) who had close association with both the personalities. The details are selective, impressionistic, and the chapters are disjointed. There is also a lot of guesswork which usually does not find room in traditional literary criticism. The text includes a very active participation of the author which makes the text a combination (collage) of three personalities. The authorial intervention is very visible.

The narrative goes on mixing the thought process of P Lankesh, D R Nagaraj and the author Nataraja Huliyar states that the death of D R Nagaraj (1998) and P Lankesh (2000) had a profound impact on him and the idea of writing on these

influential personalities took a concrete shape in his mind. The whole text is full of anecdotes, memories, impressions, rumours, irony, notes from personal diaries, personal letters, articles published in Lankesh Patrike, the rejoinders by D R Nagaraj, public lectures, criticism, first-hand experience with both personalities, personal prejudices, impressionistic takes, biographical details, recorded writings and so on.

The love-hate relationship of both is seriously recorded. It is a re-interpretation as well as reconstruction of two creative writers. Like in 'Annana Nenapu', the two personalities are reconstructed through the eyes of the author. Nataraj Huliyar chooses to record some of the crucial incidents involving all the three personalities. For example, in the chapter titled 'Vyakthichitra: Ondu Vivada' (Biographical Sketch: A Controversy) Nataraja brings out the controversy created by his writing on the character sketch of D R Nagaraj. Many of his comments were seriously challenged by D R Nagaraj who was upset with the sarcastic tone of the column. His dissenting letter was published in the same issue and a serious debate took place between three personalities. Lankesh's attempt to form alternative Political forum, his works in the field of theatre and films are analysed with personal anecdotes.

Contemporary political and cultural events as seen by the three participants are recorded in this text. Letters written by many others is also recorded to support his arguments. Personal conversation is seriously taken to construct the personalities deconstructing the private –public divide. When this text was published, there was a negative criticism that Nataraja Huliyar was too subjective in his approach. But in postmodern times, reality or truth can come to us only subjectively. It can reach us only partially. As argued by post modernists authenticity, originality, objectivity is merely a construct. This "new" book has redefined the very genre of criticism itself. It draws heavily from intimate relationship with both P Lankesh and D R Nagaraj. Instead of academic frame work, Nataraja Huliyar attempts a collage of the personalities of two writers. There is continuous comparison and contrast between P Lankesh and D R Nagaraj.

Breaking the barriers of literary form can be seen in two more texts dealing with the activists, academicians, literary critics, poets, socialists, human rights activists, actors, historians, feminists etc. 'Loka Virodhigala Joteyalli' (With Dissidents of Society, 2006) by Rahamath Tarikere and 'A Grief to Bury'

(Hudugalarada Dukka, 2014) edited by M S Ashadevi record important contemporary debates through series of interviews. The interviews are profound and show the social concern of the interviewee. It also establishes the perspective of the interviewer. As the title suggests, 'Loka Virodhigala Joteyalli' (2006) records the different ideological views of writers/activists like M D Nanjundaswami, Kadidal Shamanna, Devanuru Mahadeva, Shankara Mokashi Punekara, L Basavaraju, K Raghavendra Rao, Channaveera Kanavi, S Shettar and others. The interviewer tells us that most of the interviews were conducted with no pre-determined questions. Though he has prepared for certain type of questions, during the interview it was of no use. Depending upon the mood of the person in question, the spontaneous but sharp questions have brought out highly insightful answers.

Some of the comments made by intellectuals and activists can be stated here. Political theorist K Raghavendra Rao commented that A K Ramanujan's translations of Vachanas did not help the Kannada speaking communities since the translations were meant for American audience (p 57). M D Nanjunda Swami commented that there is a huge gap between the intelligentsia and the grass root culture. (p10). He further states that the power politics has made the plight of farmers too vulnerable and weak. The disintegration of 'Bandaya' movement according to M D Nanjunda Swamy was temporary and there is a definite need for constructing a strong resistance to the forces of globalization. Kadidalu Shamanna states in his interview that M D Nanjunda Swami's cult personality in fact was a problem for farmers' movement. He opens up about the difference between him and M D N and argues that the difference was not ideological (p 186). Devanuru Mahadeva recounts the historical mobilization of the Dalits in Karnataka during 1980s. He analyses that mechanical form of Dalit resistance has become too predictable (p 28) and globalization is creating enough confusion (p 30). Thus, the spirit of the age (1970s & 80s) is once again reconstructed through freewheeling interviews with personalities who were critical of the superficial values of society.

It must be noted that Rahamath Tarikere's attempt is to foreground multiple dissenting voices of persons whose thought process has shaped modern Kannada sensibility. He has chosen to interview those persons who have questioned the traditional superficial morality of the society. That is the reason why the title is- 'Loka Virodhigala Joteyalli'. In the earlier model of literary criticism, there was no

prominence given to interview form. Interviews were limited to Sunday magazines and that too of literary persons and popular sports/cinema personalities only. In an age of little narratives, the writer has consciously chosen to bring out a book which would include the voices of activists along with literary personalities. It is possible that the résistance to age of globalization can get materials from bygone ages. The text foregrounds the idea of cultural résistance which is narrated in the form of interview method. It can be said that the very methodology of open-ended interviews where multiple points of views are shown is one of the chief features of postmodern age.

The interviews recorded here are open-ended and unguided. By this I mean to state that the interviewer Rahamath Tarikere has framed unconventional instinctive form of questions to the interviewees. It does not mean that he has gone with a blank mind or without preparation for the interview. He feels that unguided but theoretical questions will bring unconventional answers which help the researcher to analyse their topics incisively.

Similarly, 'A Grief to Bury' (Hudugalarada Dukka, 2014) edited by M S Ashadevi in Kannada (Origial: Vasantha Kannabhiran, 2012) expands the scope and the tenet of feminist discourse. It is not a book of feminist discourse in the traditional sense of the term. The feminist concerns come out in the form of life experiences of activists, artists and academicians. The life world of women cutting across different geographical locations is recorded here. The text is an amalgamation of the life stories of twelve different women achievers who talk about their life history in freewheeling fashion is recorded in the form of series of interviews. The women interviewed are mostly from middle class background who have achieved in their respective field transgressing gender barriers. The women are also from multiple disciplines like theatre (Rameshwari Verma), literary criticism (Meenakshi Mukherjee), human right activists (Sutapa Chakravarthy), poets (Abburi Chayadevi), civil right activist (Cathy Sreedhar) and the like.

Meenakshi Mukherjee candidly talks about the cordial relationship with her legendary husband Sujit Mukherjee and her brilliant career as an academician. Even the death of her husband did not deter her to lose her confidence in herself. In this way the text brings out the different rhythms of life of women. Their joys, disappointments, struggles, anxieties, confusions, success stories, exposure to brave

new world, family lives are skilfully brought out by the interviewer. The piecing together of all twelve stories followed by a long personal account in the form of afterword by Vasntha Kannabhiran gives us thick life experiences of women. The narrative breaks the binary opposites like significant- insignificant, private- public etc because the interviews are not just on significant moments of their life. Even the mundane and the ordinary family details are recorded. The traditional roles assigned to women are subtly rejected. The interview is not pre decided or prepared in advance. The conversation grows out of the same wavelength established by the interviewer with the interviewee. The feminist concern and progressive thoughts are the bonding force behind this work.

These experimental texts have considerably expanded the boundaries of literary genres. There is the blurring of the rigid notion of pure disciplines. They are successful in redefining the academic kind of criticism and give us a more inclusive framework for critical analysis. Inter textuality, multi-disciplinary forms, hybrid identities, employing new forms of narration, possessing multiple centres are some of the important features of contemporary postmodern period. The above stated texts have opened new challenging vistas for literary negotiations.

5.5 Breaking of the Genre in Early Kannada Novels:

This shift in this mode of methodology that is- conscious breaking of genres of literature raises another important question. During the emergence of Kannada novels in the later part of nineteenth century or in the beginning of twentieth century, the Kannada writers who wrote extensively about the changing role of women in transformational society also practiced the same kind of mixing up of different linguistic variations in their construction. The formative years of Kannada novels are known for their articulations on tradition and modernity, the hurdles faced by women, the tension between desi values and foreign values, the existence of rampant corruption in contemporary society, the narration of the idea of the emerging nation which was narrated with traits of nationalism, displacements in local culture.

The complex socio-cultural ethos of the early twentieth century finds its representation in multiple forms in early Kannada narrations. It is argued that the colonial contact which brought modernity and novel form were responsible for the

rise of Kannada novel genre. Till middle part 1980s the early Kannada novels were not considered to be fully fledged novels at all. In fact, D R Nagaraj once commented that the early Kannada novels were half novels and were not worth studying (Nagaraj, 1995). But the recent studies like Shivarama Padikkal's 'Nadu Nudiya Rupaka' (2001), Meenakshi Mukherjee's critical works like 'Early Novels in India' (2002), and 'Realism and Reality' (1993) have thrown light on the significance of the early articulations of Indian writers/ novelists.

The early novels have negotiated with many complexities of the age. The colonial contact brought many new ideological and social challenges. Modern secular education triggered tremendous social engineering which led to socio-political dynamism in India. Fashioning of a new secular self and transformation of traditional society into a modern society redefined the role of educated people in our society. The reformist spirit finds concrete expression in the early novels. As Shivarama Padikkal puts it "What we see in the early novels is the fashioning of a modern self that comes to terms both with tradition and modernity which allowed them to clash and blend" (Padikkal, 2001). The same argument can be summarised in the following manner.

What we see in early novels is the dramatization of how the English educated class sought to achieve progress according to new "universal' norms. There was the recasting of social identity and the re equipping of the role of individuals in the family. The changing Women's role in society/ family finds expression in early novels like 'Indira Bai' (1895), 'Vagdevi' (1898). The spirit of social reforms can be seen in the way in which corrupt practices such as tonsuring of widows, imposing of strict religious norms, superficial double standard values of society were attacked in the early representations. It is interesting to note that most of the early Kannada novelists came from single community that is- from Saraswatha Brahmans. A gradual look at some of the names of writers and translators makes this point clear- Bolara Babu Rao, Annaji Rao, Bengal Rama Rao, Hattiyangadi Narayana Rao, Panje Mangesh Rao and so on. It is because this South Canara region (now Mangalore and Udupi districts) came into direct contact with the British rule after the fall of Tippu Sultan on 1799. The missionaries like Basel Mission carried out educative activities in this region. The Saraswatha Brahmans used this modernizing project to get involved in literary and administrative activities.

The attempt to adopt modern novel form and the tremendous confusion it has brought can be seen in most of the early novelists. The introductory part of the novel (Munnudi) shows the challenges faced by the writers are trying to adopt the new literary form. Gubbi Murigaradhya's 'Shrungara Chaturyalaasini' (1896) projects this dichotomy of the author. In this text we find the mixing up of linguistic speeches, the narration of 'high' and 'low' culture the difference between the behaviour of 'cultured' class and rural ordinary class of people.

In the introduction, Gubbi Murigaradhya states "I wanted to translate an English novel into Kannada. But the cultural difference made me to drop that idea. Then I thought of writing a novel using one of the famous mythological or historical novel. Then I decided to write a novel following the English novel tradition but keeping the Hindu "Maryade" as a core value" (Introduction, 1896). Here we witness the anxiety of a modern writer who had to negotiate the upcoming modern values without giving up the desi tradition. The writer draws heavily from Sanskrit tradition of narratives when he describes the physical features and the beauty of the women. The writer uses poetry of pre modern Kannada (old Kannada poetry) to describe the heroine (pp 18-21, part-2). But the educated characters use more prosaic but "modern" urban linguistic dialect. There is a continuous mixing up of rural and urban dialect in this novel. The north Indian characters use unfamiliar dialect. The solders use quite a different military related dialect. The romantic mixes with the more prosaic. The writer draws inspiration both from pre modern Kannada poetic tradition as well as from the realistic English novel tradition. The breaking up of the Novel form is by two distinct means. One is through the mixing up of linguistic dialect and the other is through the continual mixing up of the romantic and the realistic

The novel 'Padma Nayane' (1898) by Galaganatha once again is a kind of imagined meta fiction. The story as claimed by the author is historical but there is no definite historical context to this text. The characters and incidents are more contemporary. 'Padmanayane' is the heroine of this story and the unification with her husband Kamalaksha is the story line. Galaganatha himself confesses that there could be number of misrepresentations, slips, and errors in his narration. He requests the excuse of the scholarly readers for his unintended slips. Even here we find the mixing up of different traditions of the novel form viz the romantic, historical and the realistic.

'Indira Bai' (1895) which is considered to be the first social novel once again is written in lose canon. The structure is episodic and though it was written in realistic form, the novel breaks this genre continuously. The lose canon and having no organic unity allows the author to participate in the action. The moral and ethical moorings of the writer are continuously recorded. The narrative is full of details which show the interplay between the real and the ideal. Indira Bai not only satirises the religious practices but also the modern ways of life. The writer Gulvadi Venkata Rao wanted to separate the "good" from the "bad". In the preface, Venkata Rao states "Readers may ask what the intension of writing this book is. Truthfulness and purity of heart have been 'sarthakagalu' (ends in themselves) both in this world and the next" (Introduction).

This book aims at making this notion evident. Venkata Rao does not seem to worry about the realistic form of the novel form that he intended to practice. This novel is called as the biography of Indira Bai and the author confesses that he is not a practitioner of high art. He only wanted to portray the qualities of truthfulness and honesty. The novel-in-question employs several textual strategies to achieve its goal. One is the choice of the satiric mode which allows the voice of the author to comment on the traditions, customs, and the attitude of the social institutions. The entire text is a collage of different traditions of linguistic variations. The author draws freely from different kind of discourses, introducing puns, proverbs, references to classical texts, folk songs and popular cultural forms. The realistic mode of writing only looks like a strategy and nothing else. In fact, Indira Bai shows the limitation of realistic mode. Gulvadi Venkata Rao deploys the tradition of 'Yakshagana Talamaddale' art form to indicate the evils of the villain (Bhima Rao). Bhima Rao was involved in the murder of his servant Sundara Rao and after the murder he arranges for Yakshagana performance. During the ninetieth century Yakshagana was considered to be a low art form. During the remarriage of Indira Bai there is the employment of Shobane songs which show the intimate relationship between husband and wife.

The use of Tulu, Konkani and English in the narratives indicates the class structures of the society. The lower caste characters speak Tulu or Konkani whereas educated modern characters speak English. The speaking of different local dialects also shows caste hierarchy. The English speaking Saraswatha Brahmins were the ones

who took advantages of modernity and English education which have given them social prestige and materialistic prosperity.

Now, what is the difference between breaking of genres in postmodern period and early novel period? In early modern period the writers were coming to grips with the novel form. It was a period of formation where the writers were trying to form a new literary form called novel. It was period of labour and construction. As there was necessity of negotiating new values brought by colonial experience, the writers had to grapple with new experiences. There was an ambiguity about reception of colonial modernity and the arrival of new values. The early writers were trying to construct a concrete notion of literary form whereas writers of postmodern period are trying to break the form. There is no privileging of literary form in contemporary period. For early writers, balancing between borrowed experience and native experience was a huge challenge.

It is true that in both the periods the authors attempted to decentre the traditional literary tools. The crucial difference is that in the postmodern period the breaking up of the genre is to achieve wider and deeper understanding of the negotiated world. The writers understand that mixing up of various tools of narration in fact assists them to explore the world further. They think that depending upon only one form may act as a limiting framework. The scope of the text is also expanded by the use of unconventional literary tools. The concepts like "grand design", holistic vision, having organic unity are superficial constructs which is given up by many contemporary texts. The post global third world literatures have to negotiate with the forces of corporate sector. The age of modernity threw up concepts like progress, development, construction of meaning, solid institutions etc. The postmodern age has conveniently deconstructed such artificial categories and looks at truth and reality as only artificial representations. The third world novels and other texts operate through little designs rather than grand designs.

The formative years of modern novels did not depend upon single form of narration because the very form called novel was a new form for them. The writers had to negotiate with the attraction of the new form and an urge to retain their cultural and religious roots. The potential of the enlightenment Modernity which entered India through the vehicle of colonialism was enormous. They could not reject it completely

nor could they accept it totally. This tension of the urban middle class and their aspiration found representation during the early period. The emergence of prose/novels in Kannada appeared as a mode of writing in a network of other prose narratives like travel, biography, and history which had begun to establish earlier. The availability of pre modern story telling in Sanskrit/ Prakrit/ Jain/ Buddhist tradition forced modern writers to explore every form available for the writers. The essence of caste hierarchy is well maintained in early narratives in spite of reformist tendencies. Shivarama Padikkal forcefully argues that modernity did not radically disturb caste hierarchies nor did it alter gender relations. Thus, breaking of literary tools was because of the tension between modernity and tradition.

5.6 Coexistence of Modernity and Postmodernity:

Post 1990 Kannada narratives have exhibited peculiar characteristic of negotiating modernity as well as postmodern realities. This is because in Indian societal context, the critical engagement with modernity has not completely exhausted. There is emergence of new age realities and there is also baggage of the previous age. Therefore, the contemporary period has shown this co-existence of modernity and post modernity. Our critical engagement with Modernity has a long history of more than two centuries. From the emergence of modern novels like 'Indira Bai' (1895) to the post LPG era, the effects of modernity on local communities have caught the imagination of Kannada writers. K V Subbanna argues that the entry of modernity, science and technology during the colonial period has created a huge movement in the local societies. He says 'our tradition can be taken as thesis and modern civilisation as anti-thesis. The conflict between the two has led to the synthesis of a new kind. India which was rooted in its strong traditional values did not reject modernity. But it did not accept it completely' (Subbanna, 1992).

Even in post global period, many writers feel that recording of the destructive effect of modernity on native societies is the urgent need of the hour. They do not consider that our engagement with modernity has ended. The project of modernity continues to engage the articulation of Kannada creative writers even in this present age. The articulations about modernity do not involve absolute rejection or acceptance of modernity. Indian modernity is rightly described as modernity of 'contradictions, paradoxes and possibilities' (Pathak, 1999).

When modernity is taken merely as a tool of technology and development without humanitarian concerns, it is rejected. For example, in Poornachandra Tejaswi's story 'Krishne Gowdana Aane' (Elephant of Krishne Gowda, 1991) the mofussil town of Mudigere is described as "a town caught in the web of hundreds of cable, telephone and electric wires'. There is no escape to the city of Mudigere from such paradoxical wires. Poornachandra Tejaswi makes a scathing attack on ugliness of unrestricted growth of modern cities and the greediness of the contemporary society which thrives on profit making. In 'Jugari Cross' (1996) the mundy merchant Krishnappa loses his psychological balance when he gets a mysterious call from an unknown telephone number. The brutality of the competitive world is such that even a lone telephone call can disrupt the 'normal' life of an individual. The fact that the underworld operates according to its own codes whereas in the real world all moral values are broken shows the inversion of ethical values in our society. In another instance, the arrival of a nude photo disrupts the sedate life of Bobaiah in 'Abachurina Post Office' (1973).

In the chapter 'Medaravalliya Patana' (The Fall of Medaravalli), Tejaswi narrates how modern industrial product can displace the life world of the entire village. This chapter appears in the novel 'Jugari Cross' and it can also be read as an independent unit to understand the displacements taking place in native societies due to the onslaught of modernity. The displacements in economic sphere have the ability to destroy the social life world of the villagers. The story line can be briefly summed as- The story is set in remote village of Medaravalli where the farmers or weavers known as 'medaru' were used to weave baskets for agricultural purpose. The whole economy and life sustenance depended upon their weaving skill. As modern fibre/plastic baskets entered the market they had to lose their livelihood. In other words, modernity has the ability to destroy the local economic structure. As Ashish Nandy argues, modernity legitimises the western knowledge system and hence it has violence imbibed in its conceptual structure (Nandy, 1998). This hegemonic western knowledge system undermined one's collective memories, cultural traditions and indigenous knowledge systems. In this way, the Kannada writers have recorded the destructive aspect of modernity in their narratives.

If modernity is considered as a harbinger of social mobility, then it is accepted. Modernity as Yogendra Singh argues is responsible for the cultural

metamorphosis in India (Singh, 1998). Modernity implies the interjection of the value of equality in the place of hierarchy. Modernity acted as a catalyst in bringing social mobility. G N Devi argues that the entry of modernity has led to 'intense self-scrutiny'. He further states that India was particularly sensitive to preserving its traditions and cultural memories which were severely tested by colonial domination. He lists two visible effects of modernity in India. They are- on the one hand, modernisation generated a new kind of social vigour or dynamism by initiating social momentum in previously silenced or oppressed strata of the population. In this sense, it can be treated as social harbinger of change and liberation. On the other hand, the boons of modernity entered India through the vehicle of colonialism. It was a form of western intervention which led to alienation, rootlessness, pain and western control. Therefore, the negotiation of modernity in the works of Indian writers is ambiguous (Devi, 1998). They looked at both the aspect of modernity i.e. its destructive dimension as well as its more liberating aspect.

For example, in the writings of Dalit writers like Devanuru Mahadeva and Mogalli Ganesh, the values of education, secular rationality have given rise to self-awareness and confidence. In the story 'Tar Arrives' (Dambaru Bandaddu,1985) the four educated boys (Lakuma, Rajappa, Shambu & Raju) question the autocratic and feudal values of the village Patel. The education has given them confidence and social awareness. So the boys question the corruption of the feudal Patel. In Vaidehi's story, 'Gulabi Talkies' (1991), the protagonist Lilli Bai who was a traditional *Sulagitti* (Middle woman) enjoys the security and freedom of modernity in the form of the entry of Touring Talkies in her village. For her, the Talkies is not just a symbolic presence. Rather, the Talkies becomes a parameter of her whole existence. She was appointed as the gatekeeper of the newly opened cinema hall and enjoys the financial security given by the new profession. The author shows the subtle changes which took place in a small village as a result of the entry of modern cinema talkies. In the story 'Soliloquies of Sougandhi' (1989) the protagonist aspires for psychological freedom from the clutches of all-pervasive patriarchy. Adopting the story from the drama 'Abhijnana Shakuntala', the writer Vaidehi constructs the aspiration of modern, economically secure women. In this way, the different trajectories of modernity are recorded in Kannada literature.

The above analysis shows that there is no universal acceptance or rejection of modernity. Rather, it is negotiated in an ambivalent manner, taking into consideration the context in which it is used. U R Ananthamurthy's later works like 'Suryana Kudure', 'Akku', 'Othikyatha, Bale Ityadi' predominantly deal with interrogation of the western style rationality and refuse to look at native communities only with the colonial constructs of binary oppositions like tradition and modernity. Further, the stereotypical divisions like progressive present and primitive past etc are interrogated and firmly given up.

The writers also narrate the experience of epistemic violence which the discourse of development has brought. One can see the shift in the ideological framework of the writer here. In his early works like 'Ghatashradha' (1963) and 'Samskara' (1965), U R Ananthamurthy mounted a scathing attack on rigid, hegemonic, rotten Agrahara culture by employing the tools of rationality. 'Ghatashraddha' for example interrogates the double standard morality of the patriarchal system. The protagonist Yamunakka is ostracized because she has crossed the unwritten moral codes of the society. She is severely punished for her transgression whereas the male partner who is equally responsible for their transgression is conveniently excused. The patriarchal society is analysed with dazzling rationality.

In the novel 'Samskara', the world of *Agrahara* was treated as hegemonic and breaking this centre with the tools of rationality was the motif of the novel. But in his later works, the limitations of western style modernity are recognized. In the story 'Suryana Kudure' (1995), the writer considers native knowledge system of Hade Venkata as authentic and interrogates the philosophical foundation of the narrator Ananthu's baggage of western knowledge. It can be stated that 'Suryana Kudure' interrogates the very notion of western style development, progress, rationality, technical know-now, industrialization, market capitalism etc. It is a complex story that re-presents the tensions between two value systems of life without trying to give an easy simplistic solution to the problem. The narrative tries to re-create a lost forgotten world of native knowledge system and tries to gain a balance between the roots of one's own native tradition and the onslaught of modernity. The dismissed world of Agrahara is revisited again. The place which was seen as 'rotten' is re-presented with a new perspective. The 'rotten' world can also initiate a source of life. This crucial

shift in the novelist's perspective should be noticed. In other words, the story becomes a 'site' in which different ideologies operate.

As correctly argued by D.R. Nagaraja, the narration does not dismiss Hade Venkata's life style as 'irrelevant' and 'irrational' (Nagaraj, 1992). The possibilities available to the native knowledge system are taken into account in this story. As the story develops Venkata becomes a challenge for a modern man like Ananthu. Ananthu's aggressive rationality and scientific temper proves in adequate to comprehend Venkata's world completely.

In Poornachandra Tejaswi's works like 'Jugari Cross' (1996), the ill effects of Globalization are narrated with all its complexities and nuances. The economic, moral and ethical displacements brought out by Globalization are faithfully recorded in this text.In the chapter titled "Medaravalliya Pathana" (The Fall of Medaravalli) Tejaswi exposes the brutal effect of Globalization by showing how modern Polythin bags displaced the more traditional, artistic hand woven bags made up of *Bettha* (a kind of creeper/shrub available in Malnad region) by the villagers of Medaravalli. The villagers lose their livelihood and everything due to the onslaught of very aggressive tools of Multinational companies. This experience is not limited to a remote village in Mudigere area. Rather, the story can be taken as pan-Indian experience of displacements and readjustments.

Again, another writer coming from Uttara Kannada district Shreedhara Balegara records the tremendous displacements taken place in his native place due to the onset of the discourse of development. Uttara Kannada is rich in natural resources surrounded by thickly forested areas. Even the life styles of the people were calm and serene like in any rural areas. But the construction of big dams and national highways as part of 'development' and 'progress' have created huge challenges and trauma. These ambiguities and paradoxes of modernity are profoundly articulated by Sreedhara Balegara. His text 'Ile Emba Kanasu' (2003) predominantly narrate the displacements caused by the construction of big dams and national highways in Uttara Kannada district. Modern technology brings societal destruction and has caused huge crisis in local communities.

Jayantha Kaikini's texts (Amruthaballi Kashaya, 1996) again deal with subtle rhythms of city life in Bombay. As if a true inheritor of the tradition of the writer

Yashavantha Chittala, Kaikini records the multi-dimensional aspects of cosmopolitan city life without taking sides or taking any judgemental positions on modern urban lifestyle. There are celebrations of human life as wells as regrets and losses in Jayantha Kaikini's stories. Both the aspects of modernity i.e. its destructive and constructive aspects are subtly articulated in Jayantha Kaikini's highly acclaimed stories. Abdul Rashed's stories (Haalu Kudida Huduga, 1991& Kathe Indina Tnaka, 2005) narrate the entry of modernity in traditional Muslim community of Coorg-Wyenad region. Known for subtle emotional articulations, Abdul Rasheed largely deals with childhood past experiences in his stories as if it is a response to the onset of aggressive modernity. The old memories of childhood of the writer are 'recovered' and faithfully narrated. Thus, the complexities of modernity in an age of Post modernity are articulated by many contemporary writers. There is no valorisation of modernity or celebration of it. The discourse of development and the destruction caused by it are strongly questioned in these narratives. Negotiating modernity in India is a complex process. It has opened up possibilities of social movement and upward mobility.

H Nagaveni's stories bring out the contradictions of society from the point of view of women. Vinaya Okkunda's stories (Ura Olagana Bayalu, 2008 & Uri, 2009) bring out the inner world of women. They show the paradoxes of modern society and deal with struggle of lower middle-class women.

The discourse of development and progress has not changed the life world of the marginalised people. In spite of modernity and huge generation of corporate capital, the Dalit and the marginalised people remain at the periphery of the society. In fact, they have become refugees in their own homeland in spite of the new found economic dominance of the modern cities. Cosmopolitan cities create employment opportunities and upper social mobility to only certain class of people. Excluded and segregated communities continue to suffer. Democracy and fair representation of the voiceless people remain as utopia. As Mogalli Ganesh puts it "Everyone in this country has a mirror into which he or she sees things from caste perspective. But those mirrors are just broken pieces with no humanity. The mirror that I hold up is my mirror where I see humanity" (Ganesh, 2001).

The young writer T K Dayananda brings out the horrors of modern city life of the helpless subaltern community. His narratives bring out the vicious circle of poverty, caste oppression and corrupt bureaucratic system. The darker side of development of metropolitan cities are powerfully narrated in his stories. The marginalised voiceless people are his protagonists. His protagonists are daily wage Dalit workers, wanderers, rag picking slum children, Gosai people, subaltern people of Hakki- Pikki, Domba, Sillekyatha & Budabudike community, and drainage cleaning municipal workers who have to struggle hard in the face of the most modern cities like Bengaluru. Their struggle as well as aspirations is the subject matter of T K Dayananda's narratives. The system has badly failed these helpless people. Right from the colonial period to the present age, the nation-state has treated tribal people and wanderers as criminals. T K Dayananda in his work 'Raste-Nakshatra' states, "coming from the slum, I many times wondered if I am also a criminal" (Introduction, 2014) Written with great intensity, irony and sadness T K Dayananda's fictional world deconstructs the mythology of economic progress and development. The post global Indian society boasts of the rise of new economic class of people who enjoy the wealth generated by globalization. T K Dayananda writes about the predicament of the exploited class who struggle hard against the hostile world. There is an existentialistic angst in the world constructed by him. They are the product of insensitivity of caste hierarchy and the brutality of the discourse of development.

To conclude, the co-existence of different models characterises the contemporary period. Different dimensions of modernity are complexly recorded in contemporary narratives. It is not the question of simple rejection or acceptance. However, in the age of post colonialism, the negative connotations of modernity are increasingly interrogated. The rational framework of modernity is not the only framework available to understand the nuances of native way of life. Along with this, the contrary paradoxical nature of globalisation and its effect on native society are narrated by the writers. The experiences of globalisation, the onset of corporate culture find meaningful expression in contemporary narratives.

CHAPTER 6:
FORMS OF INTERTEXTUALITY AND NEGOTIATING GLOBALIZATION

6.1 The Conceptual Framework of Intertextuality: The Western Context

6.2 Intertextuality in Kannada Context

6.3 Thematic Mirroring: Textual Analysis

CHAPTER -6
FORMS OF INTERTEXTUALITY AND NEGOTIATING GLOBALIZATION

6.1 The Conceptual Framework of Intertextuality: The Western Context

One of the most important aspects of postmodernism is the concept of Intertextuality. By definition, intertextuality refers to "the shaping of a text's meaning by another text" (Graham, 2007. p6). It is the inter connection between similar or related works of literature that reflect and influence an audience's interpretation of the text. Intertextuality can also be termed as a sophisticated literary device that creates an "inter relationship between texts and generates related understanding in separate works. These references are made to influence the reader and add layers of depth to a text, based on reader's prior knowledge and understanding. Features of Intertextuality in general includes allusion, quotation, claque, translation, parody, cross references and so on. The analysis of literary texts at any given point of time may show one or two of these above stated unique features. i.e. identification of intertextual elements may not include all the above-mentioned features. It is quite possible that a single text may have one or two features of Intertextuality.

The feature of intertextuality is not entirely a new phenomenon. It is a much older phenomenon than postmodernism, to be found in literature of all ages, and most of the forms of intertextuality—which include imitation, parody, travesty, translation, adaptation, quotation and allusion—have existed ever since antiquity. Admittedly, there are some epochs which produced a more highly intertextual literature than the others and the postmodern age has witnessed deliberate use of this technique.

Before looking at particular texts for critical analysis, a theoretical background is essential to know the intricacies of the theory. The theory of Intertextuality is heavily borrowed from linguistic and cultural theories of language and literature. In modern linguistics, Ferdinand De Saussure dealt with the relationship between signifier and the signified. The signs according to Saussure were considered to be arbitrary. He argued that the linguistic signs were not only arbitrary but also were "different". The meaning produced was just referential (Saussure, 1916). Julia Kristeva furthered the arguments on linguistic meaning and extensively used the term

intertextuality. The term was used by her during 1960s. In her essay "The Bounded Text' (1960) she explains the theory of intertextuality. She was the first to coin the term "intertextuality" (*intertextualité*) in an attempt to synthesize Ferdinand De Saussure's semiotics—his study of how signs derive their meaning within the structure of a text—with Bakhtin's dialogism—his theory which suggests a continual dialogue with other works of literature and other authors—and his examination of the multiple meanings, or "heteroglossia", in each text (especially novels) and in each word. For Kristeva, "the notion of intertextuality replaces the notion of inter subjectivity" when we realize that meaning is not transferred directly from writer to reader but instead is mediated through, or filtered by, "codes" imparted to the writer and reader by other texts. For example, when we read James Joyce's Ulysses (1924) we decode it as a modernist literary experiment, or as a response to the epic tradition, or as part of some other conversation, or as part of all of these conversations at once. This intertextual view of literature, as shown by Roland Barthes, supports the concept that the meaning of a text does not reside in the text, but is produced by the reader in relation not only to the text in question, but also to the complex network of texts invoked in the reading process.

The post structural thinker Jacques Derrida argued that all major ideological discourses and objective discourses relay on the illusion of the "transcendental signified" which means the meaning is not unitary or fixed (Derrida, 1978). Julia Kristeva shows in her article 'The Bounded Text' the manner in which a text is constructed out of already existing discourse. Authors do no not create their texts from their original minds, but rather compile them from pre-existent texts so that as Kristeva records, a text is "a permutation of texts, which intersect and neutralize one another." (Kristeva, 1960). Mikhail Bakhtin argues that a text is always "double voiced" and is made up of bits and pieces of the social text. There are innumerable other forces which operate within the framework of texts. Another post structural theorist Rolland Barthes succinctly argues that the 'text' is different from a 'work' and there is no divine meaning attached to any text. He considers writing to be disruptive, unstable and playful. For him, "a work is a finished object, which can occupy a physical space. The text is a methodological field. The work is held in hand and text in language" (Barthes, 1975).

In all the above arguments we can decipher that the very meaning of the text involves the theory of intertextuality. It can be said that a text stands for plurality of meanings and it is woven out of numerous other discourses. In other words, a text is made up of multiple writings drawn from many cultures and enters into mutual relations of dialogues, parody, contestations and allusions.

In postmodernism, the theory of intertextuality plays a dominant role. As argued in earlier part, postmodernism deals with the relationship with reality and representation, fact and fiction. In this respect, we can look at Walter Benjamin's views on text, and its essential transitivity. Commenting on the relationship between modernity, technology and texts, he has called texts as reproductions, which have destroyed the "aura" surrounding the originality of the text. (Benjamin, 1967). Other thinker Jean Baudrillard argues that in postmodern period there are only copies without any originals. For him, intertextuality is the mosaic of different texts. The revolution in the field of media, especially the internet is seen as the beginning of digital intertextuality. The *world wide web* (www) is seen as intertextual, transcending all kinds of barriers and hurdles. The main association with postmodernism is the ideology based on fragmentation and discontinuity. The concept brings together two different conventions and thereby allows the reader to arrive at his/her own judgements.

Roland Barthes, the French critical theorist associated with semiotics and post structuralism, characterises every literary work as a *"chambred' échos"* a chamber in which echoes of other literary works are endlessly reflected (Barthes, 1975). In another classic passage and in his book, *The Archaeology of Knowledge* (1969), Michael Foucault writes:

The frontiers of a book are never clear cut: beyond the title, the first line and the last full stop, beyond its internal configuration.... it is caught up in a system of references to other books, other texts, other sentences.....The book is not simply the object that one holds in one's hands....its unity is variable and relative. (Foucault 2, p23).

In *A Map of Misreading* Bloom claims "that there are no texts but only relationships between texts" (1975, p3) A text is thus the transformation of another. Even within a single text there can be a continual "dialogue" between the text given

and other texts. A text can literally wind itself upon a previous text, reinforcing it, giving it an entirely new context. David Lodge calls intertextuality the "history of appropriations, reworking and imitation of someone else's property-another's language, another's style, another's words" (Lodge, 1992, p146). There is no master text but a library of simultaneous texts and one text echoes another or is linked to other texts by direct quotation, allusion, dialogue or even confrontation.

Thus, intertextuality was extensively discussed by various thinkers in Europe and in postmodern context it occupies unique position.

6.2 Intertextuality in Kannada Context:

In Kannada context, the phenomenon of intertextuality can be seen in different forms. The very title of K V Akshara's critical anthology is "Antha Patya Mattu Ithara Prabhandhagalu" (Intertextuality and Other Essays, 2011). In this text, K V Akshara argues that he was influenced by the phenomenon of intertextuality and his writings draw heavily from the philosophical dimension of this concept. He says that the use of this term in Kannada is fairly modern and quotes that one of the chief theatre activists and founder of Ninasam repertory, K V Subbanna used this term in Kannada in the context of his translation of Constantine Stanislavsky's theory of theatre into Kannada. The very methodology used in this critical text shows the shifts that have taken place in the art of narration.

The concept of Intertextuality in Kannada context has different connotations. In postmodern period Intertextuality can be understood in the following manner.

- Similarities in narrative techniques:

In this chapter I would like to analyze the new tools of narration as employed by contemporary Kannada authors in their literary texts. The techniques employed by different authors show the similarities of the pattern present in the texts. This existence of intertextuality is a result of the spirit of the time. That is to say, the writers were recording the experiences of contemporary times in their own way but there are many similarities in the technical aspect of narration.

- Thematic mirroring or similarities found in subject matter:

Here in this sub heading, I would like to examine the overlapping of certain motifs or concerns which reflect the spirit of post global society. The overlapping of themes –whether intentional or not- are the main object of the study in this chapter. The thematic similarities are due to the onset of the phenomenon of globalization.

The new age of globalization has brought significant changes in our society. These changes in social, moral and cultural spheres have shaped the ethos of contemporary literature. Thus, the tools of narration employed by the new age authors show many of the shifts which are visible in contemporary narratives. The tools employed by authors include the use of T V serials as definite form of narration, the reference to the use of internet and digital images, representation of globalization in the form of reference to multinational companies, the use of movie camera technique, adopting a technique where one incident is shown in multiple perspectives leading to inconclusive endings or the possibility of single story leading to multiple interpretations and vice versa.

Thematic mirroring in contemporary texts includes the recording of displacements in society due to the onslaught of LPG period. Such huge changes in society are recorded with the help of references to middle class families and their new found anxieties. The texts deal with displacements in social, economic, moral and cultural spheres. Family set up is largely taken as an important unit to show the displacements in society. In this respect, a comparison between 'Marriage Album' (Maduveya Album, 2006) by Girish Karnad and 'Swayamvara Loka' (2007) by K V Akshara show the above stated thematic and technical mirroring.

Published in 2006 and 2007 respectively 'Marriage Album' and 'Swayamvara Loka' narrate the social, economic and cultural displacements which have taken place in society in post global age. These changes are recorded by showing the stories of urban middle-class families. The institution of marriage and incidents associated with marriage are taken as basic references in both the texts. A detailed analysis of the plays shows the similarities and differences in both the texts. Both the texts use internet and its global reach in conveying a message in the construction of the story. Both the texts use the articulation of middle-class family values to show the

magnitude of displacements of the new age. The locale of the texts moves from small native village (Haleyuru in SwayamvaraLoka) to America and Africa (Marriage Album)'

'Swayamvara Loka' (2007) is subtitled as an *Asambhavaneeya Anyokthi* (an impossible allegory) in twelve scenes. This very subtitle is significant because it essentially foregrounds the essence of K V Akshara's mode of writing. The literary world of K V Akshara is characterised by open endedness involving episodic structure and almost all his writings narrate possibilities of multiple interpretation out of a single incident. His writings include personal confessions of characters, the use of legends and myths, portrayal of historical accounts, ironical representations, personal comments and so on. Multiplicity of interpretation is achieved by narrating points and counter points of the same incident/character/argument. The play 'Swayamvara Loka' narrates the experience of a native village girl Bhama who is rooted in her local tradition of an isolated village but is exposed to the wider globalized modern world. Though she is rooted in her tiny village (titled as *Haleyuru* meaning old village), her world is not limited to the village experience only. She is confronted with many choices across the globe. She, in fact, is in search of new experiences and is waiting for a suitable groom to come and marry her.

The text rejects the representation of stereotypical image of village girl i.e. she is coy, submissive and soft. But Bhama is an active, independent, assertive modern girl capable of making her own choice. For e.g. her marriage proposal which is announced in internet, invites large number of grooms from all over the world. The very idea of "international" grooms arriving to a remote, unfamiliar tiny village for the purpose of marriage gives the idea of "impossibility". But in a modern global world well connected by internet and other modern gadgets, anything is possible. The postmodern motif of "everything goes" or "*Sub chaltahai*" may be remembered in this episode. For the protagonist Bhama's marriage proposal, modern gadgets and vehicles like internet, social media, and smart phones are brought to the fabric of the text. The use of such gadgets also indicates the spirit of the time as well as the extent of transformation that has taken place in contemporary society. Her marriage is announced in a "global" platform of *shaadhi.com* whose global reach is unimaginable. It must be noted that village girl Bhama's world is no more idyllic,

self-sufficient, secure rural world. Here, tradition collides with modernity, the local mingles with the global, and the past overlaps with the present.

The old notion of 'swayamvara' is employed by the author to suit the demands of a new age. The concept of swayamvara is redefined to suit the cultural context of the contemporary age. In olden times, swayamvara was announced by the King for eligible suitors through traditional announcement system. The 'eligible' grooms i.e. those people whose social status were high and who came from royal families would participate in the contest to marry the princess. But the reach of such announcement was rather limited and the choice of the suitors was also limited. The old notion of Swayamvara was also dictated by caste hierarchies. In post global scenario, once the proposal is announced in internet platform, the arrival of suitors or their social/ ethnic/cultural background cannot be predicted.

In this play, the bride Bhama's suitors include individuals from Russia, Africa, and European continents. She was shocked by such possibilities and prepares to face these cultural challenges. K V Akshara employs the casket technique in this play which mirrors the technique used by William Shakespeare in the play 'The Merchant of Venice'. In this sixteenth century play, the suitors were given a challenge of choosing the right portrait of the bride (Portia) which was kept in one of the four caskets. Here in this play 'Swayamvara Loka', the test includes choosing Bhama's gold ring out of four boxes. In this way, the playwright uses 'old' technique in a drastically different socio-cultural society. For him, the 'old' is not really old but is suitable to the modern world. The mirroring of the old and the new defines the technical aspect of this play.

The play brings forward another important aspect of globalization and privatisation i.e. the modern theme of displacement and the problem of refugees. In the name of progress and development the unbridled construction of dams in malnad and surrounding region has brought tremendous displacements. It has resulted in moral, ethical and cultural crisis in local communities. The people have become refugees in their own land losing their physical properties as well as moral sphere of existence. The very idea of rooted life experience of the olden village system is firmly shaken by the idea of progress and development. In this play, Bhama's village *Haleyuru* was a result of large-scale migration which took place due to the

construction of a big dam. The entire village was submerged by the back water and people were forced to leave their native villages. The protagonist Ramakrishna Joisa and his daughter Bhama have migrated from displaced place and settled in *Haleyuru* (literally meaning old village). This migration and displacements are the powerful metaphors of modern India. Only few people were ready to live in a village which is surrounded by back water of a huge dam.

The discourse of development finds its expression in contemporary narratives. The very use of the metaphor of *Mulugade* (submerging) and the resultant migration towards more comfortable urban centres is a recurring motif in many Kannada writers. For e.g. another important novelist Na D'Souza's seminal novel "Mulugade" (Submerging, 1989) narrates the real experience of village people who have lost their livelihood and homes due to the construction of dam for Sharavathi river near Kargal region. K V Akshara states that it is an apt metaphor for the loss of traditional way of life which was hugely destroyed by the idea of progress and development (Akshara, 2007). This novel depicted the fallacies of post independent India's quest for urbanization and industrialization. The text dymythifies Jawaharlal Nehru's famous adage "industrialises or perishes". Na D'Souza's novel "Mulugade" tragically shows the loss and the social transformation which has affected the entire life of malnad people. In 'Swayamvara Loka' also we witness such an isolation and rootlessness in an age of globalization where powerful and ruthless economic forces are at work.

The play in fact interrogates the paradoxical values of globalization. The onslaught of new economic forces has the ability to destroy the life world of native people. If globalization is taken as a token of opening up of new horizon of opportunities, this narrative seems to question such a lop-sided argument. As there are opportunities, there are costs to be given as well. The ultimate 'moral' of the plot is that the negotiation with globalization is more ambiguous. The very phenomenon of globalization at the moment looks unstoppable but a creative writer cannot remain a mute spectator to this unavoidable process. In post global Kannada context, the writers seem to construct a cultural resistance to the forces of globalization by foregrounding the question of consumerism, the discourse of progress and development. In this play for e.g. the bride Bhama ultimately refuses to marry any "global" groom. Rather, all these grooms fail to cross the challenge set by Bhama and return to their native countries with an acute sense of failure. The failure of global

citizens to cross the challenges set by a native, simple girl is metaphoric. She marries her childhood friend and a rustic Krishna who finds Bhama's gold ring by "accident". This 'accidental finding' may be taken as the intervention of the playwright because it shows the vision of the author who looks at native way of life as resourceful and powerful. At the end of the play it is suggested that the real groom was with Bhama right from the beginning but no one could recognise it. In the glitter of new age values, it is quite natural that native life world looks pale and out dated.

A more intense scrutiny will ultimately show the real worth of the native way of life. The cultural dust that is set in due to the glittering forces of LPG era is intensely interrogated in a narrative like Swayamvara Loka. The text does not treat native rustic like Kittu as useless or unwanted person. Rather, the narrative shows the virtues of simplicity, and kindness as exemplified in Kittu and Bhama's characters. The so-called global grooms coming from all parts of the world are shown as aggressive and superficial. Some of them look like fools reminding us of stupid fools who appear in Shakespearean play 'Merchant of Venice'. The narrative does not believe in binary opposites like native versus global or traditional versus modern. It in fact, deconstructs the very notion of such artificial dichotomies. It ultimately argues that there are always "modern" elements in the so-called traditional world and vice versa. The glitter of the global may not be sufficient for native needs. Therefore, the simple native girl Bhama is made to marry another simple local man Kittu (Krishnamurthy).

The play employs most modern techniques which can be taken as postmodern techniques to articulate the experience of transformation in local society. The entire narrative is full of episodes, stories, confessions, hearsays and parody. It is quite an open-ended play which extensively uses irony and the technique of mirroring. As stated in the beginning, the very title Swayamvara is an ironical reference which compares old and new age values and challenges. The binary categories like Past and present or local and global are intently interrogated. The binaries are rejected and more nuanced multiplicities of society are highlighted. For e.g. the song.

'Sthavira Giriya Chalaneyase
Mooka Vanada Geeteyase'

(The desire of the Static Mountain to have physical movements
and the desire of the silent forest to sing)

resonates throughout the play and shows how binary categories are insufficient to understand this world. The *Nandi* song taken from one of the great poets of Navodaya period Pu Ti Na (Pu Ti Narasimhachar) deals with theme of movement and a desire to achieve the unachievable. The term *Sthaviragiri* refers to static mountain whereas the term *Chalaneyase* refers to the desire of achieving the physical movement. *Mooka Vana* refers to silent forest symbolising nature and *geeteyase* is its desire to sing a song. For the static mountain gaining movement looks attractive and for silent forest singing its own song is an ultimate benchmark. This song was composed during the early part of the twentieth century and the poet was trying to record the essence of the new age realities brought to India thorough the vehicle of colonialism and modernity.

Modernity initiated a huge movement in native societies and this complex phenomenon was aptly captured by the poet Pu Ti Na. Confronting this challenge of the twentieth century, the playwright K V Akshara employs it to suit the demands of the post global age. Globalisation with its glittering attraction has initiated huge challenges in local communities. It has created the desire to have more by creating huge unimaginable opportunities. The wants are endless and there is never ending supply of goods and objects in a new age characterised by the blurring of the boundaries. The "–other" always looks attractive but is not enough if one scrutinises it closely. In this play, the international grooms look glittering in the beginning but fade out in the course of the action. Inversely, the local groom Kittu looks out of place in the beginning, but gains the value at the end.

The playwright consciously uses 'mirroring' as an important technique of narration. The play uses two earlier plays as reference points to articulate the experience of the new age. One is the reference to casket challenge employed in 'Merchant of Venice' by William Shakespeare and the other is the reference to the lost golden ring episode in the play 'Abhijnana Shakuntalam' by Kalidasa (trans Basavappa Shastri). The famous ring episode in Abhijnana Shakuntala is deliberately

adopted in the structure of the play. After the failure of the international grooms to find the golden ring, the local groom finds it accidentally to the bewilderment of the bride and her family members. In the extraordinary Swayamvara involving 'international' grooms, the family as well as the bride had 'forgotten' about the suitability of the local boy Kitty. Only when he 'finds' the lost ring, there is a re-cognition (Abhijnana) that the local groom is as suitable to marry Bhama as any other international person. This realisation is achieved after the failure of the other grooms to clear the casket-ring test.

This suggestive ending raises many important cultural questions. If the character of Kittu is suitable to marry the bride Bhama, why he was not recognised in the beginning of the story itself is an apt question. D R Nagaraj commenting on U R Anathamurthy's seminal story 'Suryana Kudure' (Stallion of the Sun) argues that ideological dust gathered by the colonial experience has conveniently masked the strengths of the local communities (Nagaraj, 1993). There is a great need to re-cognise the suitability of the local to challenge the aggressive onslaught of globalisation. Here, the character of Kitty becomes challenge to the outside challengers. In the early part of the play, his role was largely limited to facilitate the marriage of the village girl Bhama. The family members and the girl herself were unable to recognise the strengths of the native childhood friend. His importance is realised once the 'glitter' of the international grooms is decisively faded.

This crucial question of re-cognising the strengths of the local is addressed by many Kannada writers including U R Ananthamurthy and Poornachandra Tejaswi. In the story 'Suryana Kudure', the author U R Ananthamurthy raises the question of cultural amnesia in the form of the character of Hade Venkata. The ego of the narrator Ananthu fails to recognise hade Venkata's intuitive strengths in the beginning of the story. However, the narrative does not dismiss the life world of Venkata as useless. Rather, it re-cognises country wisdom and the saint like calm manner of the local man Venkata. Similarly, in the story 'Engtna Pungi' (Venkta's Musical Instrument) the author Poornachandra Tejaswi shows that the so called 'country bumpkin' Venkta has his own life belief system which cannot be satisfactorily explained by the framework of rationality. The writers writing in postcolonial period have looked at this question of recognising the strengths of the local as a form of alternative to colonial hegemony. One can say that the same applies to K V Akshara's literary articulations. This

technique of mirroring helps to makes a comparison between two entirely different cultures and values. As argued by thinkers, the forces of globalization aggressively try to annihilate native values of life to gain control. In this play, they fail to establish their dominance and superiority. Thus, the author seems to lean towards nativism without being parochial or judgemental.

K V Akshara's other play 'Bharatha Yatre' (Journey of Bharatha, 2013) is yet another example for Intertextuality. The play can be read as a sequel to the first play 'Swayamvara Loka' (2007) or it can be read as an independent play. Many characters of 'Swayamvara Loka' appear again in this mosaic play. Ramakrishna Joisa is the protagonist and his daughter Bhama reappears in the story connecting many gaps in the narration. The playwright states that this journey is a journey of an ordinary person in a new age witnessing the large-scale displacements the new age values have brought. The title consciously mirrors the journey taken out by the ancient saint/philosopher Shankaracharya to establish his thoughts and principles of 'advita' in whole of India during ancient times. This old journey of Shankaracharya is taken as a reference point. The new journey of the protagonist Ramakrishna Joisa is the mirror of the old but with a difference. In post global age the protagonist Ramakrishna Joisa goes on a unscheduled journey (as against paid, scheduled tours or guided tours) witnessing the pitfalls of life of people and society. He throws himself to unpredictability and unfamiliarity in his journey. As he states, he is ready to digest all kinds of experiences. Exploration of plural, hybrid 'new' India is the motif of this journey. Unlike Shankaracharya, this Ramkrishna Joisa has no intension of spreading or preaching his own ideologies/conviction to the people of India.

As Ramakrishna Joisa admits in the play, he is just an onlooker, observing the life experiences of all kinds of people. He is ready to 'see' and 'witness' and be open ended. The people he meets during his journey of a life time include a courier boy who is rather unhappy with his low earning profession, an unscrupulous modern politician who is only after power, an young modern girl who was attracted by naxalite ideology, a corporate businessmen who looks at everything from profit angle but is unsatisfied by his profession, IT professionals from metropolitan cities leading a modern life, a Muslim auto driver in the holy city of Varanashi and many other saints in the city of Kashi. The protagonist goes on witnessing the contradictions and anxieties of all these characters. His character becomes an outlet for the dissatisfied,

frustrated modern citizens to open up and confess. The new glittering age of globalisation seems to bring uneasiness as well as unending angst. The corporate world looks aggressive, challenging and attractive but remains acutely unsatisfactory.

This dissatisfaction of the post global age is recorded in this text through the dissatisfaction present in individual characters. For e.g. the immoral politician Chinna Reddy says that he frequently changes political parties to remain active in power politics. He is a millionaire 'successful' politician but states that even after years of experience in politics, he does not know the real pulse of common people. He almost begs Ramakrishna Joisa to show him the real path leading to peaceful existence. The modern girl Sumathi who was attracted by extreme left ideology of naxalism confesses her disillusionment in the political movement. The rigid ideology of left wing she believed in looks hollow and empty now. Her personal life is sacrificed for larger social purpose and now for her very existence looks contradictory and insufficient. She asks Mr. Joisa to tell her the true meaning of pure selfless love. She leads a life of acute insecurity as there is always the possibility of police encounter. The idea of revolution has led to tremendous disillusionment for her. She was betrayed by her revolutionary lover and now she is on the path of seeking true love. The corporate middleman Mr Navaroze who appears in episode five of this play is a true representative of the glittering corporate age.

As a highly successful economic middleman, he knows how to sell products. He states that in the earlier age i.e. pre-LPG era, the merchants were searching for consumers to sell their goods. But in consumerist age of globalization, the corporate companies do not employ such an outdated strategy. Now the companies sell "ideas" or "dreams" to the consumers in the form of advertisements. The consumers will go after goods now. Once the dreams are sold, the consumer will become a slave to the product promoted. Their hunger for materialistic goods is never ending. This buying spree of consumers will produce unimaginable capital. Thus, postmodern age for Mr Navaroze is characterized by market expansion and production of the capital. The Multinational Companies operate as faceless companies by advertising and selling. Their products keep the consumers permanently dissatisfied. The so-called king of the modern world (i.e. the consumer) is constantly trapped in corporate vicious circle. The playwright ironically states that even Yoga is sold in modern India. In spite of all these successes, the corporate middleman Navaroze suffers from unexplained

uneasiness and dissatisfaction. The man who has managed the demands and needs of others cannot solve his own needs. He asks Ramakrishna Joisa for meaningful solution. There is a great anxiety within him to lead a meaningful, peaceful life. The inner life for this economic middleman Navaroz looks hollow and there is an attempt to search for personal fulfilment. Like this, most of the characters confronted by Ramakrishna Joisa in this play suffer from abstract unhappiness. The postmodern age of neck breaking speed has brought success but remains unsatisfactory. The ever expanding wants in the form of consumer goods has brought more disharmony and incompleteness.

Thus, this unguided journey of Ramakrishna Joisa becomes a journey of exploration and confrontation. He confronts the new realities of the modern age of contemporary India. It seems that modern civilization moves in neck breaking speed but truly remains incomplete. The corporate seller Navaroze poignantly asks the question whether the world is going forward or backward? (p24) There are no easy, simple answers for this important, loaded question. It is a question which leads to multiple answers. In this play, all the characters have existentialistic questions about their own way of life. The fast-moving world has not given them solace or mental peace. There is no satisfactory answer to people's fragmented world of unhappiness in spite of the so-called progress and development. Thus, this journey gives Ramakrishna Joisa a glimpse of new post global India.

The subtitle of the play is "Bharathi Vrithiya Drishya Malike" (the pictorial mosaic of India) which essentially captures the spirit of the postmodern age. It is not that the play narrates the experience of an individual called Ramakrishna Joisa. Rather, the whole of modern India itself is on an experimental journey where there are social, economic, political, ideological and cultural transformations. These transformations are due to the changes in economic policies which initiated large scale changes in the form of globalization, privatization and liberalization. The native way of life as was lived before LPG era has not completely collapsed but is open to necessary changes and modifications. The contemporary society cannot remain stagnant or isolated to the all-pervading onslaught of neo colonial forces of globalization. It has to negotiate meaningfully to this onslaught of neck breaking speed. But the new forces have not brought total changes in our society. The play exposes the essential ambivalence present in our responses to the values of

globalization. The important aspect of this open journey of Ramakrishna Joisa is that there is no one sided celebration or rejection of the modern age. The old way of life has the strength to construct creative, silent resistances to the onslaught of modern corporate world. But going back in time is neither possible nor desirable. This is exemplified in the very calm and serene existence of a humble person Ramakrishna Joisa. Most of the characters in the play suffer from tremendous anxiety and dissatisfaction whereas the protagonist remains calm. There is no urgency in his journey or life. He is quite open to explore and accept life as it comes or as it is. The text attains a kind of mythical dimension at the end as there are ethical debates about the meaning of human existence. All kinds of artificial spiritualities are rejected. The text concludes by stating that old values have their own strengths but people have to open to new things.

The critical analysis of the above texts raises another important question. Do these texts completely deviate from the early narratives? Does it mean that the texts of postmodern period show completely new ethos in their structure and positions? As has been stated in the third chapter, the contemporary writers adopt necessary modern techniques of narration in their writings without completely giving up the essence of earlier literary tradition. The contemporary authors do not hesitate to use modern topics/gadgets like MNCs, values of LPG era or social media in their narratives. But their literary negotiation is also a product or continuation of earlier articulations by Kannada writers.

For e.g. the negotiation of the play 'Swayamvara Loka' is indebted to two earlier texts of two different ages. The protagonists in this play are from Havyak Brahmin background. (havyaks are a minority sub sect of Brahmins in Karnataka and are rooted in agriculture). Recording social and cultural displacements through Havyak Brahmin protagonists are not new to Kannada literary tradition. The early Kannada play 'Iggappa Hegadeya Vivaha Prahasana' (The Comic Episode of Iggappa Hegde's Marriage, 1887) by Suri Venkataramana Shastri recorded the entry of new values of modernity in the context of traditional society of the early nineteenth century society. The play records the conflict between tradition and modernity due to early colonial contacts. This play is considered to be one of the first social plays in Kannada which has employed social realism in its narration. In fact, the play is not a *prahasana* (comedy) at all. It is a short play of 32 pages and having 16 scenes which

foregrounds serious issues like *Kanya Vikraya* (the practice of marrying under aged girls), the theme of illicit relationship and morality, economic indiscipline leading to bankruptcy, religious exploitations in society and so on. The institution of marriage is used as a tool to record such social displacements in this 19th century play. The very idea of marriage of an old man (Iggappa Hegde here) who marries an under aged girl leading to family disharmony is examined from the modern point of view of rationality which truly set progressive rational tradition in Kannada. The author Venkataramana Shastri chooses a havyak Brahmin protagonist to record the theme of entry of modernity and succeeding changes in society. The inherent violence which is imbibed in such a family structure is attacked here.

Again, another path breaking novel 'Bettada Jeeva' (The Soul of the Mountain, 1957) by the celebrated writer Shivarama Karantha powerfully articulates the onslaught of modern values and the displacements it has brought through the protagonists Gopalaiah and his wife Parvathi (both are havyak Brahmins) in the early part of the twentieth century. The couple look like *Adima Purushas (Ancient saints)* gaining mythical dimension through their unwavering life values. In spite of difficulties or attractions of modernity, they lead a calm, simple, cohesive life in an isolated mountain region there by constructs a resistance to all pervading attractions of modernity. They are rooted in a simple world of the mountain valley rejecting values of colonial baggage. For the author Shivarama Karantha, articulations of modernity and tradition were immediate challenges. The spirit of that age demanded literary texts which recorded the complex phenomena of the process of modernization in mid twentieth century Indian society. Again, the author takes the family as a basic unit to record the challenges of social transformation (havyak Brahmin Gopalaiah's life world is recorded here). Similarly, in post global age, writers like K V Akshara or Girish Karnad have felt the urgency to powerfully record the spirit of the new age with their own moral and ideological positions. Thus, postmodern narratives are a combination of the old and the new. There is deviation but there is also continuity. The contemporary writers do not hesitate to adopt new themes/technique for recording the displacements brought by new forces of LPG era.

The transformation and displacements in post global society are powerfully recorded in Girish Karnad's literary world. Interpreting Karnad's recent literary texts are quite significant to know the extent and magnitude of the change that has taken

place in contemporary period. Girish Karnad started writing plays when he was very young during the height of Kannada Navya literary movement (during 1960s) and continued to write in post global period up to 2014. Thus, he has witnessed large scale changes in society from close quarters. As a keen observer of life, he has seen the shifts in literary articulations of Kannada literature. His first play was written in 1963 (Yayathi) and the last play was written in 2013 (Rakshasa Thangadi). Thus, his literary carrier is spread over more than six decades and he continued to produce plays in post LPG era. Therefore, analysing Karnad's texts is an important exercise to grasp the magnitude of change that has gripped the society.

Girish Karnad's plays are known for negotiating the complexities of contemporary society with the help of reinterpretation of folk tales, history, legends and mythologies. History and myths act as allusions to compare and contrast the present with the past. His earlier texts like 'Yayathi' (1963), 'Tughaluk' (1964), 'Hayavadana' (1971), 'Nagamandala' (1989), 'Agni Mattu Male' (1994) are based on histories and myths. However, his recent works like 'Broken Images' (2006), 'Marriage Album' (2006) and 'Boiled Beans on Toast' (Bendakaluru on Toast, 2012) written in new LPG era are narrated with contemporary incidents taking place in urban cosmopolitan world. The earlier play 'Anju Mallige' (1977) had contemporary characters/themes but that was set in alien England. The early plays of Karnad were either based on histories or myths. But the more recent plays are based on contemporary events and even the themes are based more on urban experiences. In fact, the last mentioned three plays are known for articulating cosmopolitan city experiences. In spite of most modern themes present in the play, Girish Karnad does not completely give up the technique of employing folk references to record the paradoxes of contemporary world. A close scrutiny of his recent plays gives us a glimpse of the displacements taking place in contemporary society.

In 'Wedding Album' (2006) Girish Karnad records the anguishes and paradoxes of new age middle class family life. The social transaction of a middle-class family set up in the period of globalisation is closely scrutinised in this play. The play may be assessed as a superb commentary on appearance and reality in a society that is caught up in the backdrop of globalization and technological progress. The story is depleting with abrupt situations and episodes like in an absurd drama. Though hilarious, the story exposes suppressed frustrations and sexual games people

play under the cover of maintaining traditional values. Articulating middle class anxieties, narrating female sexuality and recording the large-scale displacements in a family set up are at the centre of this play Wedding Album. As the title suggests, the story is graphically told in the form loose episodes covering the external event of marriage of a young girl Vidula Kulkarni exploring her inner anxieties. In the process, the contradictions of the family and new age realities of globalisation are meaningfully recorded.

The title and the theme of the play are important for another reason. It mirrors and resonates another play written in the same period 'Swayanvara Loka' (2007) by another dramatist K V Akshara. In both the plays, the playwrights employ marriage as a reference point to explore the anxieties of the contemporary period. The story of family and it's past and present come to the forefront in both the plays. This shows the difference in value systems in two distinct periods. The personal story mingles with the family and there is an attempt to compare and contrast the value systems of two distinct periods. Both the stories are episodic and loosely constructed. Both of them start with the announcement of marriage proposal in a new glittering age. In 'Swayamvara Loka', the marriage proposal is announced through internet website where as in 'Wedding Album' it is announced in the form of shooting an album for a television serial. The grooms come from different parts of the world in Swayamvara Loka but in the case of Wedding Album, the proposed groom is in USA. In the former play, the grooms from outside fail to marry the local girl Bhama where as in the latter play the bride Vidula realises that the groom was not fit for her. The marriage becomes an occasion to explore larger issues of cultural changes in contemporary society in both the plays. Both texts liberally use modern technologies like the internet and T V serial technique to show the articulations of the postmodern world.

Though the title 'Wedding Album' refers to a video made by the protagonist Vidula's family for her prospective groom in America, the story moves like a collage of snapshots exploring the characters in their hopes, frustrations, and emotional tangles. The play gives insights into contemporary middle-class Indian society in the wake of technological advancements. The play is humorous and comical, marked by irony, multiple issues and questions of social and emotional nature. The play is like the modern-day TV serial, presenting a realistic family situation. It also demythyfies middle class South Indian Brahmin marriage in the backdrop of familial and

emotional relationships, their choices, values and life styles. An Indian wedding is an occasion for a family to bring together all the relatives and friends to show their solidarity and family ties. In the process the family also has to cope up with anxieties concerning dowry and other financial burdens while maintaining its social status.

Girish Karnad presents the story surrounding the protagonist Vidula Nadkarni's wedding in the form of a television serial. One of the characters in the play, Pratibha, a producer of television programmes, however finds the plot not sufficiently appropriate for an episode saying, "How can you make a character interesting in a tele-serial when you are not interested in her in real life?" (Wedding Album, p9). As the play progresses, each scene reveals some hidden secrets of human yearning as the characters continue in their search for emotional and sexual fulfilment. The older members find it difficult to adjust to modern lifestyles in the technologically advanced world. The new generation on the other hand, has its own ambitious plans of easy success. They have their dreams to scale and seek emotional fulfilment in sexual freedom, ignoring certain values and traditions.

Girish Karnad has witnessed the huge displacements in metropolitan cities like Bengaluru over a period of time. He is also a well-travelled person giving lectures on literature and theatre all over the world. In addition to this, he was also a film actor and a director. He worked as a director in film institute of Puna. Therefore, his knowledge about the transformations in society carries the authority of authenticity. His other play 'Bendakaluru on Toast' (2012) is an expression of a writer who has seen the growth of Bengaluru from close quarters. It is a play belonging to twenty first century and articulates the anxieties of the neo rich middle-class society of the cosmopolitan centres. Interestingly, Karnad begins the play with the loaded title 'Bendakaluru on Toast' which is a combination of the old and the new. In spite of most modern themes present in the play, Girish Karnad does not completely give up the technique of employing folk references to record the paradoxes of contemporary world. For example, Girish Karnad has set this play in Bangalore and this title refers to an old story of how that city was named by a hungry king who was lost in a thick forest.

As stated above, the title *Bendakaluru* has a history of its own. According to the mythology, the King went on a journey in a thick forest and lost his path. After a long search, when he knocked on a peasant's door, it was opened by an old woman who served him boiled beans: *bendakalu*. "Henceforth this place shall be called *Benda kala uru*" he declared, and down the years that turned into its modern name of *Bengaluru*. This mythical story is the source behind 'Boiled Beans on Toast' (originally *Benda Kaalur on Toast* in Kannada). But the change is not just indicative of the name. There is the change of value systems as represented here.

The critic K Marulasiddappa correctly states that the play truly belongs to twenty first century (Marulasiddappa, 2012). The scope of play is huge because it foregrounds the anxieties of cosmopolitan cities of India. Though the story is particularly placed in Bengaluru, it can be the story of any other contemporary cosmopolitan city in India. The shocking developments, the onset of huge malls, the illusion of the migrated people with their dreams and disappointments, the presence of conmen, the growth of the new economic refugees etc are recorded in this play. The city of Bangalore itself is the real protagonist of the play. The title deliberately mixes native and foreign names i.e. *bendakaluru* and *on toast*. Both terms are related to food habit as well as different cultural practices. The fusion of Western and Indian cuisine in the play's title is a reminder of the mix of Western and Indian values in the busy life of the modern city, with its complex confusion of poverty and wealth, simplicity and sophistication which Karnad suggests through those living in one household and their connections. Here, Girish Karnad indicates the essential hybrid identity of the Bengaluru populace. There is no scope for linguistic or cultural chauvinism in such a city of multicultural society, though in real politics it is being practiced by fringe groups, threatening the very cosmopolitan fabric of the city.

The narrative does not have a linear narration or there is no single plot in this play. The play is loosely constructed with series of characters confessing their life experiences which are contradictory in nature. Every character reveals his/her stories to the others and these diverse stories are intended to meet at one point at the end. The characters are also drawn from various social backgrounds revealing caste, class and economic differences. All the characters have moved to the metropolitan city of Bengaluru and this cosmopolitan city's social fabric is fast collapsing. Bangalore, or Bengaluru as it is now called, is known for its massive cosmopolitan populace, its IT

professionals, pleasant weather, migrant populace and deadly traffic. But there are not many stories of the average Bengaluru resident. A whole spectrum of the city's residents - housewives, the non-IT professionals, labourers, senior citizens, the expatriates and others never get spoken or properly represented. This drama of Girish Karnad revolves around the unsung tales of ordinary Bengaluru citizens and their struggles. In a way, the whole text is an exploration of the multiple possibilities of an entire civilization. This negotiation is carried out with the exploration of family relationships in a modern city.

One of the characters in the play Prabhakar declares that 'the city air, however polluted, is like a breath of fresh air for me after the suffocating growing up in the village" (p48). In other words, the playwright indicates that Bangalore has multiple possibilities in its structure. It is burdensome but it also has ability to provide opportunities to the needy persons. There are dreams as well as disappointments. The play ends with many characters showing the terrifying as well as benevolent face of Bengaluru. For e.g. the character Krinal declares that he has suffered enough in his life and Bengaluru has given him an escape route (p85). The old lady Anasuya makes the choice of going to race club where as her granddaughter Anjana makes the choice of working in an NGO. Thus, the various characters in the play choose their own way of life and it is Bangalore which provides the shelter for everybody. The text captures the hybrid experience of the post global cosmopolitan city. The plot moves forward in a maze-like shape with analogous subplots meeting and parting ways abruptly.

These are some of the examples of technical mirroring as seen in the works of K V Akshara and Girish Karnad.

6.3 Thematic Mirroring: Textual Analysis

The features of Intertextuality are found not only in similarities in narrative techniques but also in thematic mirroring. By thematic mirroring, I mean certain themes reflecting the spirit of the new age appear again and again in contemporary narratives. It becomes leti motif of the texts chosen for analysis. The age of globalization has thrown up innumerable challenges to contemporary world. The idea of progress and development has taken new shapes. The great boom in Information Technology or IT industry has redefined the very definition of economy. This boom has led to the formation of new rich class of people and created urban refugees in the

form of labourers in unorganised sector. However, it has also destroyed the very fabric of rural economy. Such huge challenges are faithfully articulated in many of contemporary writers like Vivek Shanbhag, Vasudhendra, Nataraja Huliyar, Jayantha Kaikini, S Surendranath, Ashok Hegde, and others. A critical examination of the works shows the multiple dimensions of their articulations.

Vivek Shanbhag's literary articulations are loaded with complexities and paradoxes of the post global age. His works demand a lot of critical attention. His works include, 'Huli Savarai' (1995), 'Innu Ondu' (2001), 'Mattobbana Samsara' (2005), 'Naanalla' (2007), 'Ondu Badiya Kadalu' (2007), 'Ghachar Ghochar' (2013). Like many of previous Kannada writers, he has experimented with multiple forms of literature i.e. he is a successful novelist, a short story writer, dramatist, translator, editor and an occasional literary critic. Continuing the tradition of Kannada writers who wrote in multiple forms, Vivek Shanabhag writes in multiple literary forms. It can be said that this has given him a sort of artistic control over his subject matter. It helps him to explore his concerns placing them in wider socio-political contexts. Coming from non-academic background i.e. working in a multinational company, he has witnessed the changes in society from close quarters. Like many contemporary Kannada writers, his works have narrated new experience of globalization without giving judgemental conclusions.

The literary world of Vivek Shanbhag raises very important existential questions like Does the success of economy alone suffice to gauge the success of modern life? Or are moral and ethical values conveniently side-lined in new glittering and prosperous society? Or what does life mean in an unbridled consumerist society? These are some of the questioned in his texts. His literary world reflects the burning questions relating to new market driven society, the discourse of development, the rise of the neo rich middle class, issues relating to new economic refugees, the critical evaluation of work ethics of MNC's etc.

The onset of globalisation has brought neo colonial experience of multinational companies to the third world. Its complex working structure is closely scrutinised by Vivek Shanbhag who knows its structure from inside. The faceless companies operate in such a secret manner that it is difficult to know working structures of these companies. They are driven by market expansion and profit

making. The metaphoric story 'Huli Savari' (Riding a Tiger, 1995) for example, foregrounds the neo colonial experience of globalization and market driven life ethics. It also discloses the dimension of violence in the form of market expansion at the cost of moral values. The canvas and the scope of the story are huge and culturally significant. The story deals with strategies of control of the third world by the neo colonial forces of globalization. The narrative is set poignantly in Africa –a continent which is trying to find its native identity in postcolonial period- where a professional meeting of a multinational company takes place. In the meeting, the IT professionals working in the company are given training as to how aggressively the market can be expanded and captured in new places. As a part of the training, a new management assignment is given to the participants. The assignment given by the managing director to the employees is that they are given the task of running the company imaginatively for three years showcasing the profit-loss ratio.

The management "game" encouraged the employees to aggressively expand their business in unexplored territories. The successful candidates are given promotions and the less successful managers are brutally demoted. The very nature of the given assignment as the postmodern theorist Jean Baudrillard argues is like "a video game". The protagonist Uche is given the assignment to expand his company in his native place Africa. But he refuses and hesitates to experiment in his native Africa, a country with the history of colonial exploitation and racial subjugation. For Uche, Africa is not just another place for market expansion. It is a country associated with emotion, history, culture and rootedness. The native values symbolized by African life cannot be subjugated again so easily.

Africa has the brutal experience of colonialism and racial discrimination for a long time. After much suffering and sacrifice, the African people were successful in gaining political freedom. However, the neo colonial forces as symbolized by multinational companies are once again trying to expand their imperial domination in the form of market expansion. These corporate powers are establishing their hegemony by using different kinds of strategies. They employ a native African person to play a significant role in subjugation of native economic structure. In spite of Uche's hesitation to play a 'game', he is decisively defeated. His team leader takes him outside the conference hall and forces him to carry out the corporate project. Uche's helplessness as a worker in a multinational company is also the helplessness

of everybody in the third world. The strategies of the corporate company for domination are the strategies adopted by the corporate sector everywhere.

What is true of Uche's predicament is also the predicament of all third world countries. The strategies adopted by multinational companies for domination is visible in every corner of the third world. The assignment game given in this story to the group of people from across the globe is symptomatic of the dangerous game played by corporate companies for profit. The game is intended for destroying the local economy thereby establishing monopoly over the entire continent. Vivek Shanabhag has articulated such extremely complex manoeuvres of multinational companies which show the changing spirit of the time.

This seminal story records the brutal forces of globalisation. The entire corporate exercise concentrates on economic success without taking into consideration the emotional or cultural aspect of the native people. The assignment game is based only on the theme of success and aggressive marketing. For multinational companies, there is no moral or ethical values associated with market expansion. Devoid of any local attachment, the game in this story shows the brutal power of the new capital. It is significant to note that in spite of his hesitation, the protagonist Uche is forced into submission to carry out market expansion in his native Africa. There is no escape route for Uche or he will lose his lucrative job. Vivek Shanbhag correctly shows that negotiating globalization (MNC's are the token of globalization) is like riding a tiger. The image of riding a tiger is a double-edged sword. It can hurt others as well as harming the rider. The MNC's bring more lucrative job opportunities in the third world but they also have the ability to destroy the local culture and economy.

The use of the metaphor "riding a tiger" by the author is not just a co incident. It also shows the continuity of literary articulations in Kannada literary canon. In the novel 'Malegalalli Madumagalu' (1967) the novelist Kuvempu employed the metaphor of "riding a bicycle" which metaphorically showed the difficulty of "riding colonial modernity" in the early part of the twentieth century. This novel was recording the displacements taking place in India as a result of the onslaught of modernity. In the story "Suryana Kudure" (1995) the author U R Ananthamurthy used the metaphor of "controlling the tiger" to indicate the difficulty of controlling the

onslaught of European modernity with the backdrop of colonial hegemony. Vivek Shanbhag continues this tradition of metaphoric representation to show the brutal forces of globalization.

The transformation that has taken place in new corporate age is articulated in two different stories, exposing the brutalities of the new age. The story 'Sharavana Express' (2005) exposes the effect of real estate boom- a by-product of LPG era-on an individual. The theme of development of giant magnitude, the restructured life of mega cosmopolitan cities, new IT literates enjoying the economic rise, the glamour of the new world is complexly mediated in this story. In the postmodern world everything is "out sourced". Life no more moves on in a linear line. The protagonist Sharavana is one such "product" of the new age. He has become rich by offering services like real estate, matrimonial match making, showing rented apartments for the needy and so on. Virtually he offers all kinds of civic services and earns his living through this. The whole of the town depends upon the services offered by Sharavana and the like. The narrator ironically states that everybody is either "selling or buying" (p165). Further, he states that philosophic people like Jiddu Krishnamurty sell spirituality where as an ordinary person like Sharavana sells mundane materialistic services to the needy. Virtually, there is no difference between the two. Even Yoga is sold successfully in modern cities. (This ironic reference appears in K V Akshara's play 'Bharatha Yatre' and Nataraja Huliyar's story 'Art of Lying' which is not just a co incidence). It is ironical that most of the middle-class people are turned into a "needy" class.

Consumerist society can only bring dependency and most of the urban middle class has become parasitic. The never-ending materialistic thirst and great dependency on such services is exploited by the opportunistic middlemen. But the story also exposes the cost of such a money making – money spending society. Here in this story, the protagonist Sharavana suffers from unspecified trauma and amnesia. Dissatisfied by low earning in his native village Sharavana has migrated to the big city of Bangalore and takes up the job of a middleman offering services to his consumers. All his transactions are only on the paper. His father warned him about "transactions which take place only on an empty paper" (p46). But contemporary world is built on such paperless transactions. There is no belonging as such in a competitive business field. He even does not remember the face, name or the identity

of the people he has met. The people Sharavana meets are mostly faceless people, or they are just consumers. There is no meaningful context to his transactions except commercial gains. He even has forgotten about his own true name and identity. He has changed his name from Shravana Kumar to Sharavana so that his consumers can pronounce it easily. What is desirable in the new world is the easy access to everything including the pronunciation of names. Nobody knows Sharavana's true name now. In the process, the protagonist Sharavana loses his true identity.

In the course of the narrative, he also loses his mental peace. His family life takes an inverted plunge. Thus, the entire text in a critical manner exposes the cost of glittering life style brought out by the forces of globalization. The text is not just a story showcasing the effect of busy cosmopolitan life on an individual. The story exposes the loss of identity, cultural roots, and liberty of an entire civilization which has gone after money and lost its sense to lead a simple life. The very moral, economic and ethical choice of people it seems has led to such kind of dependency life style. As the story tellingly shows, the artificial out sourcing is one of the hallmarks of contemporary life.

The brutal onslaught of consumerism and LPG forces is once again recorded in the story 'Kanthu' (1996) - meaning 'instalment'. The title is extremely loaded and shows different stages of people losing their moral ability to keep our life simple and secure. It is set in *Mavinuru*, an imaginary tiny village where all the action takes place. The story is loosely constructed with three different stories woven together in a "single" narrative. The author Vivek Shanubhag has the knack of "telling" or "showing' different possibilities in a single narrative. The other novella "Innu Ondu" (Yet another, 2001), employs the narrative technique of showing multiple possibilities in a single narrative. But here in this story, he employs episodic structure where different episodes achieve single effect. On the first front, a progressive school teacher Sadanada Master is trying hard to instil scientific temper amongst his young students. Unfortunately, his wife suffers from mental disorder and the schoolmaster fails to find any meaningful solution to it. On the second line is the character Panduranga who has reached bankruptcy due to careless spending. He has squandered his father's property and his uncle Jagannatha looks down upon him as a failed individual. Thus, Panduranga suffers from inferiority complex.

The third line of the story is the character of Gangadhara who is working in a temple but is more interested in searching for hidden treasures. He always goes after mystery and treasure hunting. There is no religiosity in his character. The village gets a huge jolt when the news arrives that the village is going to be submerged due to construction of a big Dam nearby. The village people have no control over happenings in society as the government or any other authorities do not listen to their voices. An extraordinary absurd situation follows the announcement of construction of the dam. People start selling everything they have including their own houses, home vessels, properties, ancient wooden doors, antique door frameworks etc. In another shocking incident, it is announced that full solar eclipse is visible only in Mavinuru. As a result of this extraordinary announcement scientists from all over the world start coming to Mavinuru for experimentation and observation. The village people gripped by greed start making profit out of this situation by offering the visitors home, food and other services. Many people start selling their ancient family artefacts. The narrator ironically states" it looks like the whole village is for sale" (p49). On the one hand, the entire village is destroyed due to modern sense of progress and development as indicated by the construction of a big Dam. On the other hand, people are going madly after making money.

The onset of the solar eclipse once again is metaphoric. The reference to solar eclipse comes as an ironic parody in the story. The entire civilization is eclipsed by avarice and unending greed. The onset of money madness is incurable and reflects the spirit of the time. The madness of Sadananda master's wife is only symbolic. The entire civilization is gripped by money madness and there is no visible, easy solution to this moral sickness. As the story progresses, Sadananda master's effort to spread scientific temper among students fails and his wife's madness increases. The bankrupt Panduranga becomes rich by selling his age-old home artefact like wooden artistic door frame etc. Treasure seeking Gangadhara is least bothered by the submersion of his village but is depressed by the fact that he is going to lose an opportunity to hunt treasures in isolated places. The villagers are on the money-making spree forgetting that everything including their village temple is going to be destroyed due to dam construction. The entire story presents absurd paradoxes of the age of "buying and selling'. The entire text raises the critical issues of loss of native belief systems as a result of the onset of the age of progress and development. The community wisdom of

the people of Mavinuru is completely lost due to their unimaginable greed. This loss of wisdom must be seen as a result of the corporate culture making inroads into every nook and corner of India.

His recent novel 'Ghachar Ghochar' (2013) is once again a multi narrative woven into a single story. The text narrates the life of modern society and its pitfalls. Like in a typical postmodern novel, the story does not move in linear line. In this novel, there is no liner time frame as well. The story continuously moves from present to past and vice versa. Set in a confessional tone, the narrator's confession looks unreliable. It looks more like a false confession to gather sympathy from others. Vivek Shanabhag here problematises the very concept of "authenticity", "truth" or "faithful confession". The narrative is quite significant because there are stories within stories. The narrator Vincent's character is constructed in such a way that it looks like somebody else's character many times. Or, the story of one character could also be the story of another person. This multidimensional portrayal of this character is a product of the belief system of the author. Vivek Shanbhag does not believe in drawing black and white linear characters in his stories. He attempts to construct characters in such a way that those easy classifications like neat, round or authentic become redundant.

Like in other short stories, in this text also, the story of the family of the narrator is told through three different stages or three different narratives are recorded bypassing the tools of linear narration. The first stage deals with past where narrator's father worked as a salesman which could barely bring sufficient money to sustain a family. The second stage is marked by the economic rise of his uncle who starts a business company (named Sona Masala) and attains economic self-sufficiency through relentless work. He sacrifices his personal life for the family. The third is much more complex and is set in post global society. There is no economic insecurity now but personal as well as family relationships have become more complicated. The story is soaked through with the sweaty fear of falling into economic and moral ruin.

The overriding impression produced by this focus on interiors and the close-knit family unit is one of claustrophobia. Every attempt to establish a relationship outside of this immediate group ultimately ends in failure, as when Malati divorces

her husband and returns to the family home. Thus, the text narrates the complicated family relationship in post global age where nothing is certain.

Writing in a new world order, the author Vivek Shanbhag problematises the concept of authenticity and reality. It can be said that the postmodern period is characterized by the narratives of reflexivity and inconclusiveness. It is also a period where writers have employed the technique of showing different possibilities in a single narrative. One such construction is the story 'Ondu Vichitra Kathe" (One Strange Story, 2005). The story is set in a reflexive mood where the narrator Chandrashekar was given a wrong scanning report about cancer by the hospital and he thinks that he is going to die shortly. This sense of impending death makes him to think about the 'real' meaning of his whole life. He is gripped by many confusions and the life lead by him so far looks more like an illusion. In this introspection, his entire life looks absurd, artificial and superficial.

This sense of emptiness with the backdrop of death makes him to live a life of "authenticity" and "conviction". So, he changes his "soft gentlemanly" behaviour in favour of aggressive but "true" life. He attacks his wife's character by questioning her integrity and morality. There is a long quarrel between him and his wife about "true love" and "false love". What was seen as true now looks false and vice versa. In his office also he questions the true intensions of his colleagues and picks up his quarrel with them. In a dramatic twist to the story, the narrator gets the medical report that it was a wrong cancer report of somebody else. Now, he wants to mend his behaviour and establish a harmonious relationship with everybody. But the narrator Chandrashekar is now confused about his behaviour and life values. In a metaphysical manner, the text raises the question, which of his behaviour is "true" or "authentic"? Whether his behaviour before the report or after it. The very purpose of showing this paradox is not to achieve dramatic quality or to gain popular excitement. The narrative gains reflexive philosophical dimension of truth and reality. The narrator states "what I believed as truth was just an illusion" (p76).

The narrative gains philosophical position not just because there are popular twists and turns in the story but because the very structure of the text is loaded with ambivalences. For example, he starts narrating his "strange" story after the gap of two years. So, there is the presence of "distancing of time" which complicates the matter

further. Which of his numerous narratives are "true" is an open-ended question? As a mark of attaining new identity, he disappears to a new place with new name. But he feels that the change is in place only. All forms of his individual existence become unsatisfactory and he continually tries to confess about his falsely understood personality without much success. Thus, in this way this short story raises fundamental questions about identity, truth and authenticity. If everything looks "true/normal' from one perspective, the same looks "false/abnormal" from the other angle. There is no easy answer to such constructions of reality and illusion.

The paradoxes of the post global age are aptly narrated by another story teller Vasudhendra. He is a young contemporary writer in Kannada whose large volumes of literary productions have a huge middleclass readership. This is an achievement by itself, because through this he has extended the scope of Kannada language and identity. His works include, 'Ugadhi' (2004), 'Chelu' (2006), 'Kothigalu Saar Kothigalu' (2007), 'Hampi Express' (2008), Mohana Swamy (2013) and so on. It is to be noted that he has come from a non-academic background like another contemporary writer Vivek Shanbhag and is a part of corporate sector. He is the beneficiary of globalisation and so his stories are important to know the articulation of a writer who is an insider to the experience of globalisation. One can safely say that he has the first-hand experience of IT sector and the mode of working of multinational companies.

For Vasudendra, the medium of expression or literary genre is irrelevant because his stories break the boundaries of short stories and light essays. There is no rigid adherence to literary genres. In the true spirit of writers writing in postmodern period, recording of his experiences becomes more important than the importance given to literary form as such. That he has chosen short story form to record his experience can be taken as a writer's choice. Creative writers have to choose any one of the forms and for Vasudhendra, short story form becomes a convenient form of expression. The anthology 'Ugadi' (2004) includes short stories as well as mini stories of comic nature. For e.g. the constructions or stories like "180 Degree" (p30) or "Brahmasristi" (p17) in the anthology Ugadi are the case in point. These are the witty short narratives which are in the form of moral fables. The so called "serious", "ambitious' stories are mingled with "non-serious" fables. The other anthology "Nammamma Andre Nanagista" (I love My Mother) contains texts which are difficult

to label. They look like *essay-stories* or break the boundaries of the literary genre. For him, genre is almost irrelevant. We can say that rigidity of the genre is seriously questioned in postmodern period. Clinging on to a particular form is not the feature of the present age. Further, he has a seemingly a- political personality and does not express his political views explicitly. In other words, contemporary writers do not intend to be labelled as public intellectuals. They are concerned about being dubbed as right wing or left-wing writers. Therefore, they express their views only through creative medium i.e. their literary texts.

There are two strains in Vasudhendra's short stories. On the one hand, his narratives re-examine the traditional 'Madhva' life worlds of Bellary (a boarder distinct in Karnataka), Sanduru (a nearby village known for mining industry) and its surroundings. These structures are reminiscences of his childhood memories and such structures are reviewed with passion and sarcasm. On the other hand, his narratives negotiate the neo imperialistic forces of globalization namely MNCs and their complex manoeuvres. The realities of the corporate sector and its terrifying effect on society and culture are re-presented. The story 'Head Hunter' (2004) for example narrates all the intricacies of the working structure of IT companies. The protagonist Raju working in a prestigious IT company confesses the difficulty of firing a young technician Shashikala for failing to get satisfactory marks in the company appraisal report. With all difficulty he had to 'manage' the embarrassing situation otherwise his appraisal would be marked as 'incompetent'.

Later he realises that Miss Shashikala is a 'head hunter' which means she is a corporate middleman who attracts company employees to work for the rival companies. It is one way of modern 'profession' to sell human beings to the rival companies. A new reality of the global corporate age is subtly recorded by Vasudhendra in this story. After firing her, the protagonist is also hunted by her to leave the company and seek new lucrative job in a foreign country. The other story 'Kantheradu Nodalli....' (2004) deals with the difficult experience of a civil engineer who was attracted to find a lucrative job in an IT company but fails to get it because of his educational inadequacies. He becomes a frustrated economic refugee and becomes depressed.

New age stories of Vasudhendra have recorded such diverse faces of working model of IT companies. It is not that he dismisses these experiences unilaterally. Rather, there is an attempt to narrate new experiences with an impassive voice. He looks at the opportunities that the new experience has brought and also at its inherent violence and destruction. Therefore, many of his stories gain political mileage unobtrusively. The contradictory forces of history and culture enter into the fabric of his literary representations.

The recording of displacements and transformations in society are the major concerns of his literary world. The story 'Kempu Gini' (Red Parrot, 2008) is seemingly an innocuous narrative which narrates the onslaught of mining industry and the resultant destruction on social life of the people. The Marxist critic Aijaz Ahmad once remarked that the main feature of globalization is to colonize everything that is natural/native and restructure it to suit its materialistic needs (Ahmed, 2001). The mining industry- a by-product of globalization- has acquired wealth and power to redefine the concept of citizenship, ownership, morality and ethical values. The loss of harmony, loss of natural simple life values, and invasion of the corporate companies due to the onset of new economic order is narrated in this very ambitious text. The re-structuring of the economic order has given industry an enormous political power. It has also bulldozed the harmonious relationship between man and ecology. (mother earth is taken as sacred object).

It is the onset of the corporate sector which has a defining influence on politics, economy and society. Even the state governments are influenced and controlled by the neo capitalist forces or the mining mafia as seen in this story. The seeds of all this has entered into the fabric of this story Red Parrot. It begins on an easy, leisurely pace with a young, innocent school boy writing a ridiculous essay on the topic 'Our corn field'. When asked to write an essay on agriculture in the school, the boy goes to the extent of describing onions being grown on huge trees. The poor boy is cut off from the realities of rural life, because he is brought up in urban, middle class atmosphere. There is a huge disconnect between his real existence and the subjects learnt in the school.

Though the incident looks farcical, it is quite significant. The writer hints at the loss of harmonious relationship between intuitive knowledge –a metaphor for

native wisdom- and a mere superficial information which is a metaphor for contemporary society where there is over load of information. Even his father, who was caught up in a complex web of bureaucracy, finds himself in a ridiculous position. The story presents an apt incident where the father is made to take his children residing in the city to his ancestral land (property) in a tiny village. The purpose of the journey was to 'have a leisurely look' at his land. But he was so cut off from his rural existence that he failed to find the correct path to his own agricultural land which was given to a landless labour for rented purpose and loses path. This is because he has rented out his land for another landless farmer and is completely cut off from his roots.

Before further interpreting the story, here it is apt to make certain important comments about the question of ownership of land in a post global society. The text here raises another important question i.e. the relationship between landless labours and feudal lords. It is true that earlier prose narratives in Kannada literary tradition have negotiated with the question of landless labours and hegemonic feudal lords. Shivarama Karantha's 'Chomana Dudi' (Choma's Drum, 1930) is a fine example. 'Chomana Dudi' was set in a society where changes were slow and took place at leisurely pace. Choma was denied of a piece of land to own because of his low caste. The varnashrama caste system treated the Dalits as outcastes and Choma suffered because of this caste related hierarchical system. However, Vasudhendra's text articulates the altered moral values of LPG society where changes are drastic and incomprehensible. Mining has taken the form of a powerful industry where the owners are neo rich politically well-connected individuals. The old caste system has taken new forms of segregation and separation. It is the ill-gotten black money which dominates the institutional ownership. The new owners do not hesitate to destroy the sacred values of mother earth. The new economy is driven by greed and profit making where there is no emotional attachment to human relationship.

From this point, the story gains another dimension with the introduction of the theme of mining industry. The whole landscape and the corn field of the narrator's village are destroyed beyond recognition. The whole area looks like war field with no scope for imagination, poetry and human relationship. The magnitude of destruction is beyond the perception of the narrator. The very concept of ownership is redefined. The story tells about an educated son of the tenant Kumaraswamy who was forced to

sell his land to the mining corporate owners. His resistance to retain the land becomes futile. In a brutal age of real estate business, he has nowhere to turn to, loses his land and continues as bonded labour in a mining company. This is symbolic of pan Indian post LPG era experience. The sons of 'Choma' had at least an escape route by way of conversion to a new religion. But here, helpless Kumaraswamy continues his slavery with new barriers. Even the emancipated and economically secured narrator looks helpless and captivated by the magnitude of change in his native village. He suffers from acute sense of loss and helplessness. The forces of globalization can bulldoze both the rich and the poor.

The traditional hierarchies based on caste get redefined and re-examined. In post global or postmodern world, the binary oppositions of *Brahmin – Shudra* are diffused. Both are made helpless by the new economic order. The hierarchical structure takes a different shape where the ultra-rich capitalists take privileged position. However, it must be noted that the higher caste Brahmin articulates his helplessness from the position of economic and social security, whereas, the *Shudra* continues his silence and suppression with utter insecurity and the loss of identity. Hence, it is only natural that the narrator in the story fails to recognize his classmate Krishnaswamy who works as a driver of a huge JCB vehicle.

This reference to JCB vehicle whose manufacturers are big corporate companies is quite metaphoric. It has the ability to bulldoze anything which comes in its way. The author compares the destructive evil work of the JCB engine to mythical seven hooded serpent (Hampi Express, p39). The story of mysterious serpent which is supposed to guard the hidden treasure always caught the imagination of the children whereas the JCB engine at work can only raise terror among the children. Writing in another context, the writer Arundhathi Roy argued that there is an end of imagination in post global society. The extraordinary descriptions in this story prove that indeed there is huge loss of country wisdom, identity and fertile imagination. When the narrator comes back to visit his village, he is confronted by extra ordinary changes in his native place. He can neither recognise his agricultural property nor his class mate Krishnaswamy. To his great surprise, he witnesses strange looking red birds which really are parrots. The natural green colour is changed into red because of the accumulation of the mining dust on their bodies. The natural trees, birds, cornfield, grass and everything look red.

All-natural objects are artificially modified because of the enormous destructive work carried out by the mining industry. Therefore, the transformation of 'Green coloured Parrot' in to a 'Red coloured Parrot' because of the accumulation of the mining dust on the body of the bird is a striking metaphor of the narrative. The author Vasudhendra is from Bellari district and he has witnessed this drastic change in socio-political set up of Karnataka from close quarters. He has seen the drastic changes in political set up in Bellary as a result of the enormous power of mining owners who unscrupulously played havoc in real politics. The republic of Bellary as narrated in this story is just an immediate reference point which exposes the moral sickness of contemporary society.

This story gains pan Indian dimension because in post global India, it is the mining industry which has played a pivotal role in ugly political set up. From Karnataka to naturally rich Jharkand state, we witness the unholy alliance of political parties and corporate owners resulting in exploitation of natural resources as well as marginalization of native people. The LPG era has shown the unholy alliance between politics, media and the capital. As a result of the decisive takeover of the land by mining mafia, the natives as seen in this story can only become daily labours in large scale industries. The issue of slavery returns in new form with ugly repercussions. The labours do not have any harmonious relationship with their owners who remain invisible. There is a rise of new class called corporate class who in association with political class control both economy and politics. The story also records the rise of another class of people who can conveniently be labelled as economic refugees. These are the same people who have sold their land in search of huge amount of money. But the fact in post global society is that the rich and the corporate middle men gain while the farmers and labourers become refugees in their own native place. There is this death of agriculture as way of life and there is also a forced migration to the cosmopolitan urban centre. The story records the multy dimensions of modern slavery brought by the forces of globalisation.

Vasudhendra as a creative writer has felt the need to record the enormous change taking place in contemporary society in post global age. The changes as witnessed by the author are a direct product of globalisation. His other story 'Ugadi' (2004) narrates the difference in value systems of two different eras. The story is narrated to highlight the difference value systems of two distinct generations. The

value system of the father (Gopanna Mestru here) and his son (Prahlad working in a MNC) are starkly contrasted. The story is not just about two characters or two ages. Rather, it is a text which highlights the difference of values in a restructured world order. This difference in values is a result of new economic order ushered in India after 1990 and is represented by the flux of multinational companies in India. The new realities and the fast ultramodern life styles have annihilated the traditional values systems. Consumer cultures with global outreach have decidedly made the native value systems "useless" and "out of place". This 'text' is story of two generations whose values are diametrically opposite to one another. Articulating the generation gap and thereby foregrounding the difference between two generations is not new to Kannada narratives. Masti Venkatesha Iyengar's 'Mosarina Mangamma' (The Curd Seller, 1936) and A.K. Ramanujan's poem 'Appa-Maga' (Father-Son, 1979) are fine examples. Both 'Mosarina Mangamma' and 'Appa-Maga' deal more about the difference of values due to difference in time. In stories dealing with generation gaps, the transformation from past to present is pretty slow.

But Vasudendra's articulation on the gap between the old order and a new order is a direct result of the economic choices that the society has made. The corporate sector has constructed altogether a new and a violent social order. This new setup has created inferiority complex among the people who are excluded in this economic arc and rendered the other society as "useless" and "helpless". The story Ugadi articulates this huge gap which treats the old generation as irrelevant. The question raised in the story is how IT revolution has led to widening gap between the old order and the new. The rise of the neo rich class of IT professionals and small world of more traditional world are starkly contrasted.

Therefore, Gopanna master, the protagonist of this story, suffers from inferiority complex, helplessness, loneliness and further loss of identity. He, in fact, experiences a sudden break from the past. He could not digest the new values of life as exemplified by his ultra-rich corporate son who was working as an IT professional. Ashish Nandi, constructing a theory of anti-modernity remarked that the experience of modernity and colonialism have led to loss of 'self' and identity. This is because modernity is seen as an invasion and a principle of domination. He argued that modernity by legitimizing western science and technology under mined the collective memories, the cultural traditions and indigenous knowledge system of the colonized

countries (Nandy, 1983). In this story Gopanna master increasingly becomes frustrated as he is unable to digest enormous changes taking place before him and tries to commit suicide. All the beliefs of Gopanna master become useless and what we witness is the total re-structuring of social values.

These differences in value systems are articulated with humour and irony. For e.g. Gopanna master who represents pre-LPG world order cannot digest the fact that his young son working in a corporate company could buy an apartment in a matter of few days. For him, buying a house was a matter of life time achievement which could be achieved only through life time money savings. But the very nature of life style has changed beyond recognition for Gopanna master. The post retirement life of the school master becomes a matter of frustration as he fails to find suitable life order in new atmosphere. The lonely apartment life makes his individual existence depressing. All old convictions and beliefs have collapsed in neo rich social order. If he tries to teach the apartment children Kannada letters as part of learning or *maggi* (by hearting of numbers), the parents complain against him arguing that these are quite useless in modern cosmopolitan world. Gopanna master who taught in a government primary school introspects whether his whole life teaching was just a waste. If he tried to visit a religious temple to kill time, he was shocked by the lack of spirituality and total commercialization of religion. He finds no conviction in ultra-modern mall shaped temples. The choice of his IT educated son was to enter private corporate sector for living as against the old practice of entering government sector which was more secure.

The frequent visit to foreign countries by his son as part of the company duty shocked him beyond words. Even his son's marriage to an inter caste woman shook his old beliefs. Thus, he feels lonely and feels that his very existence is cut off from the contemporary world. The ruthlessness of the neo social order has created a huge gap between IT professionals and the ordinary middle-class people. Vasudhendra observes these displacements in society without privileging any of the life values. The onset of globalization is almost unavoidable which has brought dreams as well as depressions. However, the old values cannot be treated as totally "useless". At the end of the story, Gopanna master takes his daughter-in-law to a government hospital for delivery where she was treated with apathy and carelessness. The newly acquired richness of his son is of no use in a government hospital. But the daughter in law was

finally treated well in the hospital because of a young nurse who was a school student of Gopanna master. She shows tremendous respect to him for shaping her personality during her formative years in the primary school. This is how, Vasudhendra tries to balance the values of both the worlds.

Another chief characteristic of postmodern age is the influence of the social media and the sense of fractured reality it brings. The rapid growth of media in general and social media in particular has impacted the way in which this world is seen by the people. In spite of information glut that this media revolution has brought, it has also resulted in invasion of the private sphere of individuals and families. The social media revolution is characterized by construction of fractured virtual realities, celebration of mediocrity, sensationalism, romanticisation of fake news, lack of privacy, celebration of immediacy, stereotyping, politics of representation, petty news getting over hyped, control of social media by giant multinational companies, data control, facelessness, and the proliferation of the fake news and so on. The petty fake news once generated does not remain in anybody's control. It has the power to incite social violence and destroy harmony in society. As Ziauddin Sardar puts it correctly, "one of the features of the Net is it tends to do things in exponential terms. The modern war machine has captured the essence of the internet" (Sardar 2005, p356). Though internet looks revolutionary from outside, the very operational structure of the net deals with control, hierarchy and disruption of family life. In a true sense of the term, it has become a weapon of mass destruction. This destructive dimension of the social media is well explored in Vasudhendra's story "Kshmeyilladurinalli" (In a Village Devoid of Mercy. 2008).

The story is set in an apartment (viz Riverside Apartment) representing neo rich urban people. This upper echelon of society is almost isolated from rest of the "normal" people but is connected through internet. The apartment has a swimming pool, though rest of the area suffers from the shortage of pure water. The entire apartment is a sort of a modern ghetto where other people are not allowed to enter the premises of the apartment. The story shows how a very petty action of a small girl has led to hatred, jealousy and loss of harmonious relationships among the apartment dwellers. The story opens with a small innocent girl (named as Rishika) urinating in the swimming pool. The "proud" mother who forced the girl to swim shares this "information' with her neighbour Srija. The neighbour posts this "crime" on the social

media lecturing the mother about hygiene, propriety and culture. Once this is open in the public social forum, the news goes out of everybody's control. The comment section is full of personal attacks on the carelessness of the mother. The mother (Rekha) responds to this virtual attack on her by virulently informing everybody that Srija is childless and that she has no business to comment on others who have children. The responses are no more in the control of the net users and this gossip spreads like wildfire exposing all kinds of private "news" about the apartment members. The line between fake and real completely gets blurred. The internet forum virtually becomes a cyber war field where known/unknown "solders" trade their weapons in the form of personal attacks. Intentional messages mix with the unintentional leading to unexpected results.

For e.g. in the story, Rekha apologises to Srija on the net by posting that indeed the latter has a ten-year-old son from her first marriage and that her accusation was wrong. This "apology" has unintentional effect on Srija's family because her husband's infertility is exposed before the whole world now.

The surreal information explosion systematically destroys family/social harmony and mental peace. A war like situation is constructed in no time. It ultimately results in the murder of one of the apartment dwellers (viz Srinivasan Nambudari). The story ends with the tragedy but exposes net user's penchant for sensationalism. A woman character by name Akrithi Sharma, -a friend of slain Srinivasan's wife posts the gruesome "news" of the murder on the internet web page and even before she logs out from the internet, there were five messages expressing their "regret" but demanding more information and other details. In the ultra-fast age of internet revolution, there is no time distance in new real time "news". There is transcendence of real time and space in the new age media. What happens in "real" life is represented more "faithfully' on the virtual cyber space. The old principles of journalism i.e. observation, verification and surety are of no use in modern internet age. The principles of scrutiny and responsibility have lost their moral values. The new age Internet thrives on temporariness and unreliability. Sensational and fake news are circulated in real time causing havoc and destruction in society.

Vasudhendra has aptly captured the violent structure of the internet. There is a celebration of "nowness" in a postmodern period. He demythifies the benevolent face

of the Internet and exposes inherent brutality which is imbibed in the very structure of the networking system. There is celebration of petty news and this platform has become a convenient forum to settle personal scores. In pre internet age no doubt rumours had the ability to destroy the families as well as the individuals. The present story of Vasudhendra 'Kshmeyilladurinalli' is indebted to two early Kannada stories which have narrated the traumatic experience of the people due to the onslaught of rumours destroying the harmony of human existence. 'Katheyadalu Hudugi' (The Girl Becoming a Story, 1968) by celebrated modernist writer Yashavantha Chittala showed the effect of gender stereotype destroying the life world of a young innocent girl. 'Abachurina Post Office' (1973) by another writer Poornachandra Tejaswi narrated the traumatic experience of the post master Bobayya due to the onslaught of modernity which was not properly digested by the people. The attraction of reading other's private story in postal letters for temporary excitement by the protagonist Bobayya in this story destroys his family.

Both Yashavantha Chittala and Tejaswi's stories were written during the height of Navya literary movement in Kannada. It was also a period where writers were concerned about the loss of privacy due to the onslaught of modernity. But the barbaric dimension of this Vasudendra's post LPG era story is both disruptive and terrifying.

It is written in an age where everything spreads fast and this 'fastness' is terrifying. The story shows the divisive nature of the Internet. The deep-rooted personal ugliness of the individuals can get represented in the internet without any checks and balances. It thrives on rumour, temporariness and pettiness. But the effect of this on society is uncontrollable. When asked how technology is a disrupter of media, especially news media, P Sainath argued that technology at times works to deepen the existing divisions in society, and it is not an equal disruptor as it may have different impacts on different entities. P Sainath points to the fact that the virtual community is not singular category but has class, gender and caste profiles as is the case in the real world. He cautioned against romanticizing the digital media and compartmentalizing it as a unique medium when corporates control visual and virtual media. 'The internet gives you a voice', but does not guarantee that anybody is listening to you,' says Sainath in response to the question of media and technology

helping the dissemination and democratisation of information (Sainath, 'Interview', 2014).

The paradoxes, ambiguities and anxieties of the new age are recorded in number of writers/texts. It is not necessary that writers have to come from IT professional background to show the working strategy of the corporate sector. Coming from academic background, Nataraja Huliyar's stories and plays show the anxieties of the modern world. The literary world of Nataraja Huliyar forces us to redefine the very genre of literature because he employs untraditional tools of narration to construct his stories. Fact and fiction or reality and illusion are completely blurred in his stories. He deliberately gives up realistic mode of representation and powerfully uses "imaginative realism" as an essential tool of exploring modern themes in a modern world. Though, his fame rests mainly as a literary critic, Natarja Huliyar has explored every genre of literature for his negotiation. He has written short stories, novels, plays, column writing, and translated articles. His experience as a journalist who wrote frequently in celebrated *Lankesh Patrike (*an influential weekly magazine edited by the writer P Lankesh) has given an intricate edge to his writings.

A progressive thinker and an activist by nature, he has taken exemplary caution in his creative writings to avoid simplistic activist position. Rather, his narratives remain extremely open ended, avoiding easy ideological positions. His stories effortlessly move from traditional categories of fiction to Meta fiction. Though, the stories employ the quotidian details for their narration, slowly the writer shifts the narrative more towards imaginative meta narratives. His stories complicate the binary constructions like fact-fiction, fancy-imagination, truth-lie, reality-illusion and so on.

Nataraja Huliyar's literary articulations are loaded with irony and parody. As a journalist, he extensively wrote columns on many people and political leaders disclosing different dimensions of their personalities. He also analysed important political and social developments of Karnataka from rationalistic point of view. This tendency to parody real life characters has also entered into the fabric of his stories. But his stories avoid such classification of stereotypical picturization of "real" characters in society and escapes from being dubbed as "report" or mere "character sketches". The story "Art of Lying" (2002) is a case in point. Parodying the real-life

incidents such as "Art of Living" (A controversial personality development yoga programme popularised by Sri Ravishankara Guru), Nataraja Huliyar's story makes philosophical statements about the real meaning of human existence. Though the story looks extremely humorous from outside, it makes an in-depth exploration of the meaning of truth and lie. The protagonist Mukund Joshi working in a government office introspects his own character by stating that lying has become an unavoidable hobby for him. He discovers that every act of his daily life is based on lies and frequency of lying has become enormous. Reflecting on some of the recent changes in society like the advancement of mobile phones, he realises that lying has become easier and more convenient after the introduction of mobile phones-a symbol of modern gadget. He starts defending his character by stating that "everybody lies" (p85). He is so obsessed with his lying character that he starts examining other characters in society and realises that they also lie all the time.

To defend his hobby of lying he even gives the example of lord Krishna and king Dharmaraya from the epic Mahabharatha. Here we can see that the protagonist is trying to employ a defensive technique to safeguard his character. He also states that he has lied even when there was no urgency to lie. Or many times lying was altogether unnecessary and brought him no particular profit. He was shocked by the magnitude of lying in society. He was terrified by the simple lie of his wife who would lie even in petty matters of everyday life like saying she went to a doctor's shop while going for shopping. He also realised that his colleague Mr Sudhakar- a typist in his office- who was considered to be extremely honest and truthful was after all lying continuously. Even his young son's frequency of lying irritated him. More importantly, his son and wife did not believe him even when he told them truth. He went to the extent of consulting a doctor to confess about his character. But to his great shock, the doctor himself confessed that even he lies continuously in everyday life for various reasons. In spite of such consolations, Mukund Joshi becomes psychologically sick and suffers from depression.

Thus, the story though looks humorous from outside, raises many fundamental questions about human life and existence. It raises philosophical questions like what if the human lies are innocuous and harmless. What is the difference between authentic personality and pseudo personality? Does lying a natural human phenomenon? As is witnessed in the story, the protagonist continues to lie even after realising his faulty

character. Does that mean that man is helpless and there is always a compulsion to lie in this world? The story gains allegorical dimension from another point of view. The art of lying of the character Mukund Joshi is not just limited to individual character's lying. There is the larger issue of institutional lying in contemporary society which largely affects harmonious relationships in human society. For e.g. the corporate companies "lie" in the form of advertisements to sell their products or political set up continually lie to safe guard its interests. The government or the so called fourth estate of the democracy i.e. the media can also lie.

Commenting on contemporary media P Sainath argues that there is 'a compulsion to lie' for the modern media (Sainath, 2014). This is because of the fact that the majority of the media is owned by the corporate bosses and the very structure of the media is such that it cannot go against the self-interest of the corporate sector thereby side-lining the real interest of the common people. This institutional "lying" becomes more dangerous than individual lying. Or, the story can also be interpreted as a narrative which deconstructs the notion of truth and lie. The text narrates the difference between appearance and reality of human existence. The very existence of human life looks as an illusion to the protagonist Mukund Joshi. What appears as normal start looking as abnormal to him during the course of his introspection.

So, the story gains mythological and philosophical dimension. It re defines our notion of reality and illusion.

The other story "Kotemaneya Chitragalu" (The Pictures of Kotemane, 1997) problematises the issues of universal truth and authenticity. The story is almost like a documentary, where the author tries to narrate the 'realistic' account of Kotemane family. The protagonist Bhanumathi attempts to represent a true account of her autobiography by giving faithful details of life in Kotemane village. As she attempts to record her life account, she hesitates to give all details of her past life. She thought that autobiography was like 'exploring all the nook and corner of one's soul.... it is to confront truth in its naked form". (p84). But to her great shock, she realises that confessing 'all' details before the public is impossible for her. Therefore, she tries to record 'select' episodes of her life in her autobiography which looks extremely artificial and unsatisfactory. Frustrated by incompleteness, Bhanumathy altogether gives up writing the autobiography and tries to experiment in another medium i.e.

painting. Even in this new form, Bhanumathy's past life comes back to take an uncomfortable shape. Thus, at the end of the story, she becomes more frustrated and totally gives up the attempt to represent her life account in its entirety.

The text shows the essential incomplete nature of history and reality. Reality comes in the form of fractured shape and there cannot be any absolute truth. The very attempt to narrate *all* events of life is absurd because as postmodernists correctly argue, both present and past events are only subjective constructs. Truth comes not in an as objective universal form but it takes the shape of 'choice', "preference' or 'censored' realities. The very act of writing involves gaps, silences, interpolations, associations and deletions. The true objective account does not exist. There is always the possibility of selection and exclusion in both historical and literary writings. One of the proponents of new historicism Stephen Greenblatt argued that no discourse, imaginative or archival gives access to unchanging truths, nor express inalterable human nature (Greenblatt, 1982).

Nataraja Huliyar, like many of his contemporaries has negotiated with the changing values in our society. He has studied the effect of colonial transactions in the third world countries for many of his works and his story "Dada Ke Pahad" (1997) bears testimony to this account. The story takes place in a small village where the narrator and his friends try hard to spread the rational scientific temper amongst the illiterate villagers. They relentlessly fight against the blind beliefs of the people and as a part of their agenda they mount a scathing attack on the village "desi" doctor Rahaman Pasha. This Rahaman Pasha is not a doctor in the true sense of the term. He looks more like a practitioner of magic and used to bring herbs and shrubs from Baba Budan Giri hills near Chikmagaluru district. He virtually gave 'medicine' to every disease of the villagers including dental therapy. The rationalist friends argued that his therapy was just a pseudo practice and demanded for modern scientific medical system i.e they demanded for government hospital. In fact, they successfully demanded a modern hospital for the village. The arrival of modern English hospital slowly killed the profession of this desi doctor and forced him to leave the village. The intended progressive move by the rationalists takes an awkward turn as the government doctors and compounders become extremely greedy. They start exploiting the poor villagers by demanding money and showing carelessness in the treatment. The narrator states, 'due to our collective efforts, the hospital was

brought.... whether the number of suffering people increased or decreased I don't know..... Whenever I pass by the hospital, I find thousands of sick people....' (p85).

The unemployed desi doctor Rahaman Pasha settles in a big cosmopolitan city of Bengaluru, doing nothing. He becomes a helpless outdated product cared by nobody. At the end of the story, there is a dramatic confrontation between the narrator who is a modern doctor by profession and this 'outdated' doctor Rahaman Pasha who offers the narrator the mysteries of his desi trade. The desi doctor teaches the narrator the secrets of ancient herbal medical world. The narrator ambiguously accepts this offer in spite of his modern orientations. The story raises important cultural questions like whether the native life systems have the strength to resist the onslaught of modernity. If local life systems have inherent weakness in their body politic, the alternative system also has its weaknesses. Therefore, the outright rejection of the local and privileging of the modern has its own problems.

The interesting aspect of the narrative is that it examines two different sets of belief systems. One is the desi world of the doctor and the other is the modern medical system symbolised by the government hospital. It does not dismiss the 'blind' ways of the native doctor unilaterally. It critically examines the life world of the village doctor who relays on simplicity and belief of the villagers. But the onset of modern hospital does not solve the problem of the villagers. Modernity comes with a baggage of corruption and bureaucratic red tapism. It has inherent violence in its structure as can be found in the fact that the simple villagers have become permanent patients. On the other hand, there is also an awareness that the belief world represented by Rahaman Pasha shall be looked at sympathetically. Before the advent of modernity in rural India the villagers were treated with care and sympathy by such practitioners. There was a human touch in their treatment. In modern set up, this crucial aspect of morality is completely side lined. In its place we find greed, profit making and exploitation. Both the systems have their own weaknesses but the more modern system is always privileged. This is due to the colonial transaction which treated the native way of life as irrelevant and outdated in India.

As correctly argued by postcolonial thinkers like Ashish Nandy, the colonial values treat the 'other' value systems and life worlds as outdated and 'useless' to establish their superiority (Nandy, 2010). In such a setup, the local life systems are

systematically destroyed. The world of Rahama Pasha in this story or Hade Venkata in U R Anathamurthy's story 'The Stallion of the Son' is displaced due to the onslaught of colonial modernity. The plural life worlds of India with their inherent weaknesses have been interrogated with the help of rationality but the new system is equally unsatisfactory. It is not a co incidence that this story by Nataraja Huliyar reminds us of U R Ananthamurthy's stories or Poornachandra Tejaswi's stories like 'Carvalo' (1980) and 'Vengtana Pungi' (1991). In all these narratives there is a critical examination of the native way of life and the more modern, rational way of life. All these narratives do not dismiss the native worlds so easily. Rather, there is a sympathetic view of the ever-collapsing beliefs of the local society. Negotiating modernity with the backdrop of colonial modernity was one of the chief features of Kannada narratives over a period of time. Nataraj Huliyar's present story is a continuation of this rich tradition.

The discourse of development and the resultant displacements in society have gripped the attention of contemporary writers. The neo colonial big corporate projects have destroyed the harmony and ecology of rural India. In Malnad region of Karnataka and Uttara Kannada districts the big projects like high way road constructions or big dam constructions have led to isolation and large-scale migration. The villages bear deserted look and the life system of the villagers are critically traumatised. This trauma, displacements and discourse of developments are well negotiated by many writers like Shreedhara Balegara. He has come from Uttara Kannada region and experienced such huge displacements in society first hand. It is only natural that Shreedhara Balegara records such traumatic experiences of the people in his anthology 'Ile Emba Kanasu' (A Dream called Earth, 2003). His stories record the life experiences of the mofussil towns. These towns are the product of modern development schemes. They are neither villages nor are they metropolitan cities.

The very existence of such towns and their chaotic development model is complexly articulated by Sreedhara Balegara. He uses quotidian details of the common people and goes on to record their experience in an unhurried manner. The petty dreams of the common people, the transformation of the small villages into big towns, the discourse of development of big companies are some of the major concerns represented in the works of Shreedhara Balegara. Writing introduction to this

anthology, the critic G Rajashekara has located Balegar's writings as 'post Yashavantha Chittala' tradition (Introduction, p6). Yashavantha Chittala who wrote during the height of Navya literary tradition also negotiated with transformative life of metropolitan Bombay city and the imaginary village of 'Hanehalli'. But now, in fast transforming age, there is no simple Hanehalli life world available for writers like Sreedhara Balegara.

The unbridled development in the name of mining, road construction, atomic centres, destruction of nature, deforestation and the construction of big dams have changed the very social fabric of Uttara Kannada- which is known for abundance of nature and simplicity of life. His stories 'Ile Emba Kanasu' (2003), 'Panchamiya Ajji' (Grandmother of Panchami, 2001), 'Aakasha Kaya' (Star of the Sky, 2002) foreground these experiences of the forces of development. But Shreedhara Balegara does not operate on the binary opposites like pro development versus against development conceptual models. This debate about development is not a matter of simple rejection or acceptance. He takes a more mature stance of narrating the difficulties of living in a transformative world. The people experience the loss of cultural roots but their life cannot remain untouched by the onslaught of development. The mofussil town people are torn between the attractions of modern cosmopolitanism and the existential angst of remaining in their old way of life. There is no easy answer to their anxieties. In 'Ile Embe Kanasu' the protagonist Janakajja is torn between compulsions of leaving his village due to the construction of a big dam nearby and the unending desire to remain in his native. Ultimately, he is forced to leave but his inner soul does not understand the logic of this artificial migration. His soul dreams of remaining in the sacred rural world but this is only a dream. His other stories also narrate such paradoxes and anxieties of the post global world.

The story 'Sudhama' (2003) once again enacts the theatre of development and progress in rural Uttara Kannada. The narrator Sadashiva who is a deputy conservative officer is transferred to his native town which is completely surrounded by thick forests. In an ironical reference, the author states that the first persons who come to congratulate him are middlemen sawmill owners, local politicians and civil contractors. But Sadashiva was more interested in meeting Sudhama, who was a labour in his father's house. He was the one who carried Sadashiva to his school long back. Now the narrator wishes to meet him for helping. Unfortunately, Sudhama

suffers from amnesia and paranoia. He cannot adjust to the large-scale changes that have gripped his native village. Sudhama lives in memory of the past as present has become too burdensome for him. He cannot digest the onslaught of modernity which has changed the very social fabric of his village. Sadashiva has to return with lot of regret by watching Sudhama uttering nonsense words. The uttering of nonsense words is the product of the large gap between old style of living and the onset of new social order. The story records these changes through the characters of Sudhama and Sadashiva representing two characters witnessing the transformations of society.

Contemporary Kannada writers have recorded many paradoxes of the society. The easy classifications and categorisations are intensely interrogated in their narratives. S Divakar's literary articulations for example, show the shifts in the narrative style of the writer who has witnessed both 'Navya' tradition as well as neo global societal changes. He started writing during 1980s itself and continues to write stories showcasing the spirit of the time. His literary articulations are also influenced by his personal interests in music, art, photography, painting, and translations. S Divakar is a columnist, a significant translator, editor, film critic, and therefore many of his interdisciplinary interests have shaped the stories which are written in metaphoric form. He has worked extensively on short story form and technique. The technique used in the construction of literary texts has fascinated him and this technical sophistication is reflected in his stories. His story 'Photo' (2001) showcases the essential metaphoric qualities of his writings. The narrator shows the reader a photo situated in an art gallery and goes on to explain the way in which this photo can be grasped just like in a photography appreciation workshop. This lecture of the narrator shows the possibilities of various interpretations in a single text. The focus of the author is on showing different faces of single incident by using a modern gadget like a photo.

It is true that S Divakar started writing in realistic tradition in the formative years of his literary career. However, there is a significant shift in his perspective now. His narratives move from realistic to Meta fiction models. The story 'History' (2003) displays the difference between reality and fiction. In this story, the unknown historian (protagonist) is embarrassed by his ignorance about the historical incident he has recorded. He realises that there is a huge gap between his perception of history and the reality. He also realises that historical readings are not unilateral or objective

readings where everything can be assessed objectively. The historical readings include personal ideologies, prejudices, exclusions, selections and there is enough scope for subjectivity. Thus, the story moves from realistic mode to the more complex meta fiction mode. It is a story which deconstructs the myth of concrete history and objectivity.

As an ardent appreciator of literary techniques, S Divakar uses the much talked about technique of magical realism in his recent stories effectively. In fact, he has studied this technique as part of his editing work viz editing world famous short stories. The story, 'Komuvaadhi' (Communal Person, 2004) brings the problem of labelling someone's character from a pre judged point of view. Written with great humour, this story exposes the folly of labelling a person as communal. The narrator Venkataramana influenced by the frequent use of the term in media and surroundings decides to meet such a person. He does not understand the meaning of the term communal and therefore decides to meet such a person to know about the appearance of a communal man. He goes to a small village Bhuvanagiri to find a communal man to understand the psychology of such persons. This story raises important questions like how can one judge a person by his external appearances or the use of the terms like 'secular' and 'communal' are just strategies to label somebody for personal gains. The narrator also realises that the two terms are quite easily inter changeable. The story mocks at the possibility of communal person becoming secular or vice versa in political circles.

The contemporary discourse uses the terms like communal or secular in such a superficial manner that the terms have become objects of ridicule. The media and the political discourses have corrupted the public opinion. There is no in-depth study of the critical terms used. If we form a pre supposed opinion on anybody, the exercise of searching for evidence becomes easy. The story debunks such a fruitless exercise of identity formation. Wherever the narrator goes to meet such a communal person, he gets a negative answer. Venkataramana goes to the extent of wearing 'kumkum' and crimson coloured shawl to attract such communal person to him but in vain. He visits places like a popular hotel, a bank, factories, and many other public institutions to find a person who can be dubbed as communal. His wife who was irritated by narrator's obsession asks him to look at himself in the mirror. This new possibility of

him being communal makes him nervous and uneasy. This very possibility of recognition of his own self makes him extremely uncomfortable.

The story articulates some of the most misused terms like 'secular' or 'communal' in contemporary period. The post 1990 Indian political sphere has witnessed large scale violence in the name of religion. The tools of religion are exploited by political parties for their own political gain. Again, the public discourse has seen the over use of the terms like 'right-wing/ left-wing', 'Naxal/anti national' or 'communal/secular' too easily. Many times, the people are branded as Naxal, secular, anti-national or communal even though they do not have any orientation to the branded ideology. Such a dangerous discourse in contemporary period has resulted in distrust, infringement of personal freedom and trauma in society. It has led to the politics of identity formation by the vested interests in society. Most of the times, these above-mentioned terminologies are used without any conceptual clarity. The irresponsible mass media raises such frenzied emotions amongst the viewers depending upon the ideology it subscribes to. In the age of media and internet revolution, it has become too easy to spread fake news or brand somebody as communal/anti national. S Divakar's story metaphorically raises all these important questions. The absurdity of branding or prejudice is ironically interrogated in this story. The story forces us to re-evaluate the conceptual models used in the contemporary society.

The story also indicates the possibility of violence at the individual as well as at the societal level. Articulations of violence in the name of religion or rigid ideologies are not new to literature. During the partition period the writers like Sadat Hassan Manto, Rajinder Singh Bedi, Khushwanth Singh, Bhisma Sahni and others articulated the absurdity of violence in the name of religion. Sadat Hassan Manto's stories show the absurd possibility of interchanging of religious identities in the story 'Mistake' (1954). 'Toba Tek Singh' (1955) fore grounded the terrifying experience of partition by using the metaphor of madness. Similarly, S Divakar's story 'Communal' mocks at the prejudices and pre occupations of the contemporary world.

The other story 'Dwandwa' (Ambiguity, 1999) reflects the complexities of narrative technique. The story frequently uses narrative categories 'I', 'you' and 'he' thereby complicating the perceptions of the narrators. It opens with a statement 'you

are so sad for last few days.... you are feeling exhausted.... may be reading newspapers is the reason...everywhere there is anarchy, crime, robbery, murder, exploitation...' (P112). Here, the narrator 'I' speaks about another person 'you's experience. In the entire story this mixing, up of persons and personalities are used to complicate the theme of truth and reality. One person's experience could also be the experience of the other. Or both of them are only subjective constructs. Our perception of reality is always subjective and we many times mistakenly take it to be the final truth. But the story brings out the transitory nature of truth and hence the title 'ambiguity'.

The literary world of Amareesha Nugudoni shows how a contemporary writer responds to the challenges of the present age. His texts are known for subtleties of storytelling and exploring the rhythms of rural life of north Karnataka. For Amareesha Nugudoni, life experience is primary and ideological positions are secondary. The very natural narration of his stories displays the kind of ideological orientation of the author. In his stories, life is looked at as an experiential thing. All ideological positions are borne out of the narratives. Most of his stories are rooted in his native village milieu and deal with the social and cultural transformations of society. It must be noted that Amareesh Nugudoni's literary articulations are a product of transformative phase of Indian society and therefore exhibit the difficulties of transformation of the contemporary age. Though his stories are rooted in village background, the villages represented in the stories are no more innocent, isolated, self-sufficient, rustic categories. Rather, they are profoundly influenced by the larger global forces of history and economy. The conflict between traditional values and transformative values are faithfully narrated in his texts. The difficulties of this transformative phase of history are one of the major conceptual frameworks of his literary world.

'Savari' (Riding, 1999) is a seminal text which deals with present, past and the future of the village community with the backdrop of onset of globalisation. The predicament of the village recorded in the story is also the destiny of most of the villages in India. The two characters of the text Byagara Vajrappa and Shivappa Gowda represent two different value systems of life. Vajrappa- a simple person- represents more traditional values and belief systems of the village where as Shivappa-a cunning politician and a practical person- represents more immoral future.

The text records this transformative phase of history which is restructuring the social dimension of our civilisation. The profession of Vajrappa was to bury the dead bodies in the village and he makes a small living out of it. He possesses a special power of dreaming about the death of the people in the village. He has the ability to fore tell the future in the form of predicting. This quality of prediction is sacred to his life system and it acts as a moral value in his life. He is not a superficial astrologer who is going after making money in the name of astrology. Predicting the destiny of people is inextricably linked to his life.

As the brutal forces of politics enter the village, the life world of Vajrappa is drastically affected. His ability to foretell is questioned and doubted by the political leaders. For example, he predicts the death of the father of Shivapa Gowda, but for political purpose his death is hidden from the other villagers. Vajrappa was accused of telling lies and his ability to predict is treated as pseudo. He is insulted openly in society and his traditional identity is mercilessly destroyed. The very foundation of the life world of Vajrappa is strongly shaken. He suffers from isolation and depression. In other words, the immoral power of politics annihilates the simple life world of Vajrappa. The contemporary political developments restructure the social base of the society and in this story the simpleton Vajrappa's life style is ruthlessly suppressed.

The story does not just show the collapse of the old order. It also displays the onset of a new brutal world and its economic hegemony. The politically well-connected character Shivappa plans to sell the village land for multinational companies. He uses all kinds of strategies like lying to the villagers to make a huge profit. So, the text juxtaposes two different value systems and tries to find its social vision. The new strategies of subjugation of the multinational companies are not properly understood by the simple villagers. The forces of globalisation have the capability to displace the local hurdles quite easily. It destroys the sacred belief systems of the old order. Vajrappa's dreams, aspirations and his deep-rooted life vision are annihilated. The new system makes his life a kind of burden. In his own village, the native Vajrappa becomes rootless and his life becomes outdated before the glittering forces of globalisation. Such marginalisation of the natives is recorded by many Kannada writers including U R Ananthamurthy ('Suryana Kudure') and Poornachandra Tejaswi ('Parisarada Kategalu') which shows the continuum of

thematic motifs in Kannada literary canon. Amareesha Nugudoni's literary articulations are a part of this rich tradition.

The contemporary period has also witnessed the phenomenal rise of communal hatredness and resultant violence. The political set up whips up communal frenzy and divides the society. The divide between two different communities takes the shape of 'them' and 'us'. Once division of such nature is achieved, the political parties can easily take advantage of the volatile situation. The contemporary period has witnessed large scale communal violence. The working of the communal forces includes spreading of rumour and construction of stereotypes. The sensitive Kannada writers have responded to this kind of communal segregation in their articulations. Amareesha Nugudony's 'Ye Dil Mange More' (2000) is one such construction which shows the loss of communal harmony in a small village. The very title ironically indicates the onset of the age of advertisements-a convenient tool of multinational companies. The title parodies the popular advertisement song used by the soft drink giant Pepsi international. The character of Hasanavva- an old lady leading a simple life and her hotel is the centre of the story. Her consumers are from the cross section of the village community which includes both Hindus and Muslims. For a long time, the communal harmony of her village was symbolised by her hotel which was open to everybody. But the village cannot be untouched by the socio-political changes taking place in the larger society.

The communal forces actively enter Hasanavva'a village and shattered the harmonious co-existence of the people. The entire village is caught in the vicious circle of communal segregation. The change in the moral sphere of the people is quite visible. There is distrust, insecurity, hatred and malice in the people. The theme of harmonious co-existence is destroyed by the political forces. When Hasanavva was in financial trouble, the Hindu people helped her out of sympathy. But the new changes in society make her existence very difficult. In the place of faithfulness, doubt and insecurity take over. She is forcefully asked by the Hindu communal politicians to donate to Kargil martyr's fund to embarrass her deliberately. The Hindu people even stop going to her hotel in an altered social scenario. The author narrates the communal stereotypes liberally spread by the communal forces to further divide the society on communal lines.

For e.g. there is a reference to India –Pakistan cricket match and betting syndicate operating freely. This cricket match is exploited emotionally by the right-wing forces in society. There is a vicious attack on her hotel because of a false rumour that she has won Rs 1000/- in betting and that she supports Pakistan team. Her hotel known for cheap hygienic food is burned down. What we witness is the celebration of pseudo nationalism and its repercussion on society. Without any exaggeration, the author shows the onset of fear, divide, and insecurity. The age-old value of co-existence is replaced by ghettoization on communal lines. In such a poisonous atmosphere, peaceful simple life of Hasanavva is displaced. Amareesha Nugudoni records such uneasy transformations of contemporary time keeping in mind the forces of globalisation. Articulation of communal violence is recorded by many of the contemporary writers powerfully. The present story is one more addition to the rich galaxy of Kannada literary canon.

The strategies adopted by neo capitalist forces are many and beneficiaries are the middlemen who exploit both the sellers and the consumers. The forces also desecrate the holy life world of the natives. The story 'Daivakke Modalu Sharanembenu' (A Holy Bow to Gods, 2003) methodically enacts the dramatic encounter between folk rituals and the onslaught of modern commercial values. The cultural politics of corporate middlemen who explore the rituals of traditional life systems for commercial gains are succinctly explored in this story. The story describes the rituals of a Dalit community in the village called *Patappa's mountain.* The text records the transformation of moral values in contemporary society through the changes which have taken place in the life of two old folk artists. The old couple Patappa and Patamma lead a serene life by singing god Patappa's hymns. During the annual fair of the deity, Patappa used to worship the deity by singing and dancing throughout the night. This ritual was followed faithfully by the entire village community. As the time changed, education and such other modern systems of knowledge entered the village resulting in the breakdown of the harmony. An educated young man Mouneshappa comes back to his village after the completion of his education in a city to record the ritualistic songs and dances of these people.

The author records the paradoxes of such modern acts. For Patappa, his art was a matter of faith but for Mouneshappa-the researcher- the same thing has become just an object for academic study. The native traditional practices also become objects

of entertainment and intellectual curiosity. Even if the native artists are ready to 'sell' their art, ultimately the real profit is reaped by the middlemen. This cultural politics is complexly narrated in this story. For e.g. the research student takes these native singers to the University for Folk Exhibition. But the singers were shocked by the academic atmosphere of the university. They were not able to sing properly in an alien atmosphere. In another incident they were unable to sing before a tape recorder as there were no real audience before them as such. In All India Radio recording, the old couple were unable to utter even a word in such an isolated place and without their usual traditional attire. The singer Patappa had to sing in cities only for twenty minutes without long introductions or endings to suit the busy audience.

The story ironically records that a University professor who has published the folk songs in his own name becomes famous. But these modern exposures of Patappa have an effect on the singer also. Slowly he starts adjusting to the new atmosphere of singing before elite audience and this 'performance' fetches him money. As money enters his world, his lifestyle also changes. He starts smoking cigarettes instead of *Beedi,* or starts drinking expensive liquor instead of local cheap liquor. His interest in performing folk songs before the village devotees also wanes. Thus, in this way the author in an elaborate manner explains the relationship between arts, rituals and institutionalised modern values. The intellectual world or the media treat the life defining rituals of the native people only as performances to be preserved in museums. For the commercial world, this art is only an object of exhibition. The cultural middle men of modern period reap personal gains by showing, publishing and recording.

The present story can be understood in another dimension also. In the age of private Television entering Indian market folk arts, dances or ritualistic practices have become objects to increase TRP ratings. The reality shows which attract huge audiences use innocent village boys and girls to participate in the ugly commercial shows. Their innocence, ignorance, dress style, accent and such other things are shown or made fun of in the name of talent hunt. Even the natural singing talents of marginalised people are exploited for commercial gains. As Shiv Vishwanathan states "there is nothing real about reality shows.....it is the corporate world dishing out rotten material in the name of live television shows...'(Vishwanathan, 2016).

In an age of globalisation, the native life systems are duly appropriated by the market forces. The concept of 'cultural intermediaries' helps us to understand the working structures of the corporate world. Cultural intermediaries are like the cultural middlemen who facilitate the selling of their products. The term was coined by the French cultural theorist Pierre Bourdieu in his work 'On the Sociology of Taste and Distinction' (1991). He argues that cultural intermediaries are those that mediate between the production and the consumption of any product/event (Bourdieu, 1991). Marketing and advertising agencies are the best example of cultural intermediaries. Their 'duty' is to sell the product to the public. The big owners' view everything from market driven revenue generating point of view. Amareesha Nugudoni's story 'Daivakke Modalu Sharanembenu' precisely deals with such politics of representation in a new world. Traditional art becomes a product for selling and consuming. The academicians and popular radio producers act like cultural middlemen. The brutal materialistic spirit of the corporate age is recorded in this story.

Here a small observation about commercial reality shows telecast on television can be made. The repercussion of such ugly exposure on the innocent artists is conveniently forgotten. In real life situation, there are reports of reality 'stars' losing their psychological balance due to the failure to handle new found fame and visibility. It is reported that some of them have committed suicide due to depression. There is also a celebration of mediocrity in television shows. The young children are force to 'perform' and win the contest resulting in children experiencing trauma and closure. This story of Amareesha Nugudoni has the potential to expose such harsh dimensions of Television also.

The rise of neo middleclass in post global society has resulted in exposure to various dimensions of globalisation. Without giving up the rural experience completely, the new age writers have articulated the experience of the neo rich class. Nagaraja Vastare for example is known for experimentation in the narrative form to suit his literary negotiations in a new age. His unique novel 'Hakuna Matata' (2007) brings out the experience of new India i.e. liberal economic policies, open market economy, and the new social constructs which have come up in contemporary society due to LPG era. The author states that he has become a writer by accident. His stories are the stories of some villages which have no special existence. They are not rooted in any native cultural context. Almost all characters are drawn from upper middle-

class urban background. The stories according to him do not inherit any literary tradition. In fact, he states that he is not interested in continuing any tradition. Further, he says that he has written these stories as a form of outlet to escape from painful loneliness (My Words, p1). Another writer and a critic K Satyanarayana considers Vastare as a writer in a different mould (Introduction, p2).

The onset of globalisation, consumer culture, materialism, political anarchy and such other experiences have entered the social fabric of our life. In such a strange condition, what is the real identity of citizens is the crucial question haunting the new age creative writers. There are many answers to this all-important question. Nagaraja Vastare's attempt is to search for meaningful dialogue with the new experience of globalisation. The answers provided by Vastare according to K Satyanarayana are not important. What is crucial is his search for a meaningful dialogue with new realties brought by globalisation and liberalisation (Satyanarayana, 2007, p5). That is the reason why his stories record the happenings of the present only. There is no going back to childhood experiences. In other words, there is no romanticisation of the past. His search is the search for new creative idiom to engage the phenomenon of globalisation.

Nagaraja Vastare's stories are greatly influenced by developments in architecture as he himself is a successful architect by profession. The architectural dimension of new global society is explored in his stories. The rise of new socio-economic realities is similar to architectural shapes with their intricate interrelationships. His texts show that the building of a family is like building of a civilisation. If the intricacies of the family lie in private sphere, the existence of civilisation lies in public sphere. The onset of globalisation has collapsed the divide between the two. For example, in the story 'Basida Hagalu' (2007), the wife Satwathi states that there cannot be two ambitious people working in a modern family (p48). The story explores the ebbs and flows of a modern family where both husband and wife work in multinational companies. In this story they argue about the care of their only child both assuming that it is the duty of the other to look after the child resulting in frequent quarrels in the family set up. If they fail to give enough attention to the child, they don't suffer from the guilty consciousness. New world has given them jobs, money, and ultra-comforts but it also has brought new challenges of family life. Vastare records these new pressures of both family and company affairs. All his

characters are drawn from upper middle class, educated background experiencing the new found economic richness. His characters want to live in a 'free' atmosphere where there are no false dreams about future or no baggage of the past. The characters refuse to have any emotional attachment with the past and they prefer to seize the benefits of contemporary life. LPG era has created unique possibilities and pressures. The characters are caught in this web of new realities of society.

The very use of the term 'Hakuna Matata' can be taken as Nagaraja Vastare's foundation of literary articulations. Many writers like Vasudhendra, Vivek Shanbhag and others have successfully recorded the experience of the neo colonialism in their stories. Nagaraja Vastare's present story is an addition to this tradition of anti-neo colonialist stories. Here, Vastare comes out of rigid family relations and articulates the wider aspect of the working of the multinational companies and their effect on society. The term is taken from African tribal language 'Swahili' which roughly refers to 'no problem'. Nagaraja Vastare indicates that the term was also used by 1985 Swedish cartoonist Rooney Anderson and Walt Disney's famous cartoon series Lion King (My Words, 2007 p3). Now, the author uses this term to indicate the negotiation of new families in a transforming society. The family members are burdened by the new structures of private and public life and utter the seemingly non sense term 'Hakuna Matata' to release the pressure of man management.

In this story the protagonist Pattabhi is a successful worker in a multinational company and he along with his colleagues is assigned to Africa for business purpose. As the story develops, we witness the influence of new economic forces on the native life. Patatbhi recognises that Africa is collapsing due to its inability to negotiate the forces of globalisation. Every big project initiated in its native soil makes African life more parasitic. This transforming life of Africa is reflected in the words of Pattabhi who says, "every human endeavour is an act of sacrifice of its site, context, landscape, nature....' (P74). Nagaraja Vastare recognises the contradictory forces of globalisation operating in new age and articulates the difficulties of new age civilisation without taking any judgemental positions. The personal and the public spaces available for the narrator are radically transformed in this story. Thus, it shows the pressure created by LPG forces on individuals.

Nagaraja Vastare's stories are attacked by many critics for their strange looking constructions. The names, places and the experiences are deemed as extremely foreign and they do not cater to local needs of the readers. The critic D S Nagabhushana argues that Vastare's stories are set in strange unfamiliar atmosphere and they have urban non-resident Indians (NRI) as readers (Nagabhushana, 2013). The stories are accused of total isolation from native life world and they are cut off from native experiences. Most of the stories are set in confessional tone. The sense of something is missing both in private and public life is the leti motif of majority of his stories. But the stories do not offer any solution to this sense of loss. Therefore, the stories suffer from lack of methodological framework to offer an alternative to the brutal onslaught of globalisation. They just express a kind of impressionistic thoughts of the author about the feeling of isolation without taking the moral responsibility of showing an escape route from the clutches of globalisation.

To conclude, the post 1990 native narratives negotiate the phenomena of globalization in a complex way. There are no easy solutions. The destructive aspect of globalization is increasingly felt in these narratives. Without completely rejecting the process of globalization, they foreground the paradoxes, ambivalences and destruction brought by globalization.

CHAPTER 7:
RECONSTRUCTING TRUTH, REALITY AND MEANING

7.1 Reconceptualising History

7.2 Analysis of Contemporary Texts

CHAPTER-7

RECONSTRUCTING TRUTH, REALITY AND MEANING

7.1 Reconceptualising History:

History, literary canon and our notion of reality are highly problematic areas which are intricately interrogated by intellectuals in postmodern time. What constitutes our notion of history, language, reality and truth are debated by many thinkers and critical schools over a long period of time. As many thinkers have correctly pointed out, the construction of historiography and the formation literary cannon are loaded with paradoxes, deliberate exclusions, silences, gaps and absences. Many critical theories have tried to analyse literary texts to examine the nature of society and its structures. Marxism for example, examines the ways in which our socio economical systems determine our life in particular and society in general. Feminism attempts to dissect the ways in which patriarchal gender roles affect our perception of society. Structuralism analyses how certain basic structures make it possible for us to understand the seemingly disorganised world. Post structuralism attempted to break the notion of how linguistic system is only artificial. New historicists like Stephen Greenblatt, Hayden White and others have interrogated the notion that history is solid and homogeneous (Greenblatt, 1982).

The traditional historians were interested in genealogical linear nature of history. They considered history to be objectively recorded events. However, the new historicists believe that we can at best have access to facts of the past. How it is interpreted is loaded with subjectivity and depends upon the ideology of the interpreter. The historical facts serve only as reference points and interpretation of these facts are largely in the domain of author's understanding of these given facts. The new historicism is interested in history-as representation of events and the element of absolute certainty is questionable. This interpretation is also related to power politics and contemporary socio-political pressures. As Michael Foucault puts it, "in every society, the production of discourse is controlled organised, redistributed by certain number of procedures whose role is to construct number of possibilities. While forming discourses there are always exclusions, selection and domination." (Foucault, 1966, p42).

The new historicists deconstruct the traditional distinction between history which is thought to be factual and literature which is thought to be fictional. For them, history is another text or as Hayden White calls it as 'meta text'(White, 1973). In other words, they look at both the historicity of the text and textuality of history.

It can safely be argued that for post modernists and new historicists, reality, truth or history is a matter of interpretation. They also argue that reality and truth are neither objective nor are they universal. For them, past and present are both artificial constructs.

7.2 Analysis of Contemporary Texts:

The contemporary narratives exhibit many of the features of the above stated arguments. The following is the analysis of some of the texts and writers who articulate the complexities of the post global age by complicating the notion of truth, history and reality.

The literary world of K Y Narayana Swamy articulates the paradoxes of contemporary society by breaking many accepted codes of literary narration. He is a young playwright who has employed very modern dramatic techniques to articulate the complexities of the society. He is a multi-faceted writer who has experimented in multiple mediums. He has also translated Kuvempu's play 'Shudra Tapaswi' into Telugu. His plays 'Pampa Bharatha' (2005), 'Anabhijna Shakuntala' (2009), 'Chakraratna' (2010), display some of the major features of postmodernism by breaking the linear narration of myths, history and legends. All these plays are based on mythology, legends and history but considerably deviate from the 'original' storyline. They are the retellings of the epics like Mahabharath. In this way, K Y Narayanaswamy continues the tradition of Girish Karnad who has reinterpreted history, myths and legends for exploring the complexities of contemporary society.

Writing in post global age, the author K Y Narayana Swamy liberally employs many new postmodern narrative techniques to deal with his subject matter. He adopts the technique of retelling and reconstruction of epics and folk tradition in all his plays. His plays reject the notion of concrete history, truth and reality and prove that all these categories are the convenient constructions of the subjects concerned. Searching

for any solid historical evidence becomes a futile exercise in his plays. His narratives try to explore the silences and gaps in history, literature and society.

Writing an introduction to his first play 'Pampa Bharatha', the theatres activist Lingadevaru Halemane states that this indeed is a postmodern play (Introduction, 2005, p5). It is a play which deconstructs many accepted notions of history, time, reality and thrives on retelling the known stories to gain new perspectives. As the title suggests, the play is a reconstruction of Pampa's famous epic poem 'Vikramarjuna Vijaya'. The act of 'reconstruction' is achieved by breaking the so called 'original' play's incidents and characters and the text thrives on abundant deviations. Interestingly, the epic poem 'Vikramarjuna Vijaya' itself is a reconstruction of Valmiki's 'Mahabharatha'. K Y Narayana Swamy breaks the story of Pampa's construction of Mahabharatha and reconstructs his own vision of characters like Draupadi, Kunthi, Arjuna, Karna and the like. That is the reason why it can be said that the text is a 'reconstruction of a reconstruction'.

The author explores the anxieties of present world by experimenting in the area of narration. The text is an amalgamation of episodes and incidents. There are stories within stories in this play. In other words, the play 'Pampabharatha' adopts a very complicated narration of using three different stories in a single design. The past and the present merge and submerge there by the author transcends the rigid notion of time and space. On the one hand, there is past where the relationship between the tenth century history of King Arikesari and the poet laureate Pampa is retold. The historical events show the ambition of Arikesari who wanted to become a monarch. The gaps left in the epic 'Vikramarjuna Vijaya' are exposed to highlight the essential transitory features of history and reality. The characters created by Adikavi Pampa appear in this play and confess their dissatisfaction about the way the "original" author Pampa has represented them in his epic poem. There is confession of series of characters continually, who talk about the 'real' story behind the constructed story. In this way K Y Narayana Swamy complicates our notion of truth, originality, singular history and reality. The entire play exposes the politics of representation of the characters by showing the difference between how a particular character was represented and how it should have been narrated.

This gap between the real and the imaginary is exploited by the playwright to indicate the essential transitory nature of truth and reality. Representation is always intricately associated with subjectivity, power and politics. There is a wrong notion that representation of anything is an innocent objective activity which is conveniently explored by the creative writers. Rather, this act of representation is subjective and it is controlled by the author's personal ideology as well as the pulls and pressures of contemporary politics. There is always a scope for prejudice and the historical pulls and pressures enter the fabric of the text. For example, in this text the characterisation of the tragic hero Karna by Adikavi Pampa becomes an object of heated debate between the poet Pampa and the character Karna. Karna appears in this play on the stage in person and accuses the poet Pampa as biased. According to his version of reality, the real story of the Draupadi's Swayamavara was that he was distracted by the sensual eyes of Draupadi. In the course of hitting the eyes of the hanging fish he saw it through the glittering attractive eyes of Draupadi and succeeded. According to Karna, this real aspect is missed by everybody including the great poet Pampa.

This play is complicated for one more reason. The epic 'Vikramarjuna Vijaya' itself is a reconstruction of the epic Valmiki's 'Mahabharatha'. The poet Pampa has attempted to explore the silences and the gaps in the epic 'Mahabharatha'. In particular, he was unhappy about the representation of the character of Karna. The poet felt that injustice was meted out the character of Karna in Mahabharath because of his low caste (it is treated as kula in Mahabharatha) origin. Pampa felt that it was his duty as a creative poet to correct the historical wrongs and he wanted to make Karna the real hero of his poem Vikramarjuna Vijaya. But there was one more complication in this endeavour of Pampa. He was under the patronship of the king Arikesari. Equating the character of royal Arikesari along with lowly born Karna was impossible during Pampa's time. Moreover, Karna was a 'Samantha' king (i.e. inferior ranked king). The king Arikesari was trying to become a grand emperor of Chalukya dynasty. Equating a royal king with inferiorly ranked king was impossible during that time. Therefore, out of sheer necessity, and according to political compulsions, the poet Pampa equated Arikesari's character with another royal prince Arjuna. Here the playwright correctly shows how power equation controls the representation of a character. As stated above, there is always power politics associated with the style of representation. Again, the rigid shackles of caste system

can be seen here in this episode. Karna was ill-treated because he was born in an inferior kula. This relationship between kula and caste hierarchy is keenly explored by K Y Narayana Swamy in this text. In spite of this compulsion, it is the character of Karna who draws sympathy from the poet Pampa in Vikramarjuna Vijaya.

The technique of distancing is subtly used in this play. In the context of this play, there is already one-way distancing in the epic Mahabharatha. Pampa's poem Vikramarjuna Vijaya attempts to fill the gap present in the epic Mahabharatha and tries to provide 'true' representation of characters and incidents. K Y Narayana Swamy's play becomes a reconstruction of a reconstruction. Thus, there is three-way distancing of characters, stories, histories and representations. The entire play mocks at the idea of truth, true representations, logical linear concept of history and the concept of authentic story. It rejects the very idea of originality, authenticity and truth by showing how there are deviations and silences in every story narrated.

The play 'Pampabharatha' exhibits every bit of postmodern techniques in its narration. The real characters king Arikesari, the poet Pampa, the tragic hero Karna and the victim of patriarchal system Draupadi appear in this play and talk about how their characters were not understood properly. Karna for example accuses the poet Pampa saying that what really happened in the war with Pandava's was not really represented correctly. He also speaks about the 'real' conversation he held with his real mother Kunthi just before the beginning of the War. He said that Pampa did not do justice to his character because he was unaware of the real conversation, he had with Kunthi. Now, the character Karna demands historical course correction in the representation of his character. Interestingly, this play deals with the historical relationship between king Arikesari and the poet Pampa. It was stated that during his old age the poet Pampa in his disappointment left the royal court of the king Aarikesari and went to live in Agrahara. What happened to him after this incident is not recorded in 'real' history.

Here in this text the character of Pampa appears on the stage and confesses the real story behind his death. According to his version of reality, the vaidic Brahmins had a violent relationship with the followers of rising Jain religion. Pampa was burnt by Brahmins in Agrahara because he had sympathy for the Jains. Similarly, the king Arikesari confesses that because of pressures of Agrahara Brahmins that he had to

leave Pampa unprotected. It is the power politics which destroys the personal harmonious relationship between king Arikesari and the poet Pampa. This murderous incident reminds us of Girish Karnad's play Tughaluk (1964) where every relationship is related to power politics. Tughaluk goes to the extent of murdering his step mother, friends and innocent subjects for protecting his Kingship. Ironically, he pardons two petty thieves Ajam and Aziz out of sheer necessity of safeguarding his position and power consolidation. During Pampa's period, the then contemporary society witnessed tremendous violence between the traditional Brahmin groups and the upcoming influential Jain faith. This sectarian violence and power politics are cleverly recorded by Pampa. Continuing the true tradition of rebellion, K Y Narayana Swamy records the paradoxes of the present-day society by exposing the politics of power.

The post global society has witnessed the rise of right-wing communal forces creating disharmony in society. The intermixing of religion, politics and culture to gain political advantage is one of the hall marks of present day political and social set up. The consolidation of society on hard core communal forces has destroyed the harmonious social fabric of our society. The foundations of secular peaceful constitutional fabric of society are firmly shaken by the onset of communalism in India. Globalisation has brought glittering economic opportunities in the form of huge malls, gigantic apartments, multinational companies, big economic zones in the form of share market, and so on. It also has brought communal politics to the forefront of the society. The resultant violence as a result of communal consolidation is strongly visible in contemporary society.

The loss of autonomy and the private sphere of the citizens are strongly felt by the writers. As a creative writer, K Y Narayana Swamy records the process of the onset of communalism in Karnataka and the censorship imposed by fringe communal groups in this text. For example, the play opens with two researchers searching for the ancient Gangadhara Shasana (stone inscription) in a remote densely forested village. They were not able to recognise the old inscription because a new poster stating that conversion is legally punishable was pasted on the stone. This artificial pasting on a very important historical document is loaded with political overtones. The self-righteous groups who protect Hindu religion and culture are unaware of the historical significance of the ancient document in the form of an inscription. Along with their

ignorance, there is also their arrogance backed up by political parties. They were so arrogant that they chase away the researchers saying that the poster stating the illegality of conversion cannot be open by these two researchers. For the fringe right wing group, conversion is an assault on Hindu culture by the foreign invaders' i.e. the Muslims and the Christians. They also threaten the researchers to chant 'Jai Shriram' as a confirmation of their Hindu identity. We can witness communalism, vote bank politics, culture are intermixed in contemporary politics.

Here, the author reflects many political anxieties of post global India and records the great violence and the loss of freedom of the individuals. As discussed in the fourth chapter, the other writers like Amareesha Nugudini (Ye Dil Maange More, 2000), Poornachandra Tejaswi (Chidambara Rahasya, 1985), U R Ananthamurthy (Hind Swaraj or Hindutwa? 2005), Vasudhendra (Red Parrot, 2008) have responded to the onset of communalism and censorship in modern society. K Y Narayana Swamy continues this tradition of recording resistance to the communal forces by exposing their arrogance, ignorance and unconstitutional possession of power. In the confusion created by right wing groups, the researcher's attempt to find truth about historical incident remains unfulfilled in this play.

It is not that communal politics is limited to post global India only. This text also exposes the political tussle on the lines of caste hierarchy during Pampa's period. The conflict between Brahmins and the upcoming Jains leading to the burning of the whole Agrahara is retold. It is stated that the poet Pampa died as a result of this communal divide and caste superiority. Whether there is concrete historical evidence to come to such a conclusion is an unnecessary unwanted question. This is because, as evident in the text there are multiple realities and multiple truths. Every character thinks that its version of history is correct and true. It must be understood that there is no singular concept of history. As the new historicist Stephen Greenblatt has correctly put it history is just like meta fiction (Greenblatt, 1982). There are always gaps, silences and transmutations. The universal objective notion of history as many new historicists have argued is only imagination. In this play there are many characters who question the notion of other's understanding of history. Draupadi for example at the end of this play, forces Arjuna to kill Karna not because she hated him but because she loved him too much. This unstated 'fact' is narrated with lot of vigour in this play. The entire narrative interrogates our notion of truth, history and authentic

realities. The very vision of the play treats these categories as inconsistent, subjective, a-rational and transitory.

His other play 'Anabhijna Shakuntala' (2009) once again is a meta play which thrives on the inter mixing of past, present and the future. It is a play of retelling and adaptation. Like in any adaptation, there are many deviations, subversions, additions and deletions. The play is extremely open- ended and complicates the issue of reality and illusion. By looking at the complex construction of the play, the critic K V Narayana has called this as 'an episodic feminist text' (introduction, p6). For K Marulasiddappa, this play is a symbol of reliving the life of the poet Kalidasa (Marulasiddappa, 2014). For the critic R Umesh, the play is a metatext which shows the loss of identity and memory. (Umesh, p16). The very construction of the text involves memory and loss of memory, love and separation, the conflict between urban and rural values, the nature of power politics, permanence and temporariness and so on. In this respect, the present play is indebted to two celebrated texts of the past. One is Kalidasa's Sanskrit play 'Abhijnana Shakuntala' and the other is the Hindi play Mohan Rakesh's 'Ashad Ke Ek Divas' (One Day in the month of Ashada, 1958s). The similarities or the intertextuality between these earlier texts and the present play are striking. The title of Kalidasa's play 'Abhijnana' is inverted here in this text. Instead of re-cognition (Abhijnana) there is 'Anabhijnana'(recognition) in this text. All texts of K Y Narayana Swamy thrive on breaking linear historical events and are based on reconstructions. This play is not an exception to this. The whole text subverts some of the traditional values of patriarchal society and therefore many critics have argued that this play is women centric in its vision.

The subversion of values in this text shows the ideology of the playwright. The ring episode in Kalidasa's 'Abhijnana Shakuntalam' plays a crucial role in the loss of memory of King Dushyanta. The story line is this: King Dushyanta fell in love with the Ashrama girl Shakuntala and married her in accordance with 'Gandharva' tradition. When pregnant Shakuntala visited his royal court for acceptance, he was unable to recognise her because of the curse of the saint Durvasa. In Kalidasa's 'Abhijnana Shakuntala', the ring episode occupies a central position. Breaking this centrality of ring episode, here the writer K Y Narayana Swamy treats the ring as a token of male hegemony over the female identity. In one of the episodes for example, Kalidasa himself requests the Apsara women to give him ring so that she would

remember him. Thus, the original ring episode and the values associated with it are deliberately subverted here.

The story line is narrated in a complex way by breaking the linear time frame. It moves forward and backward frequently inter mixing past and present incidents. The entire text is based on amalgamation of history, legends, mythology, folktales and possibilities. The play articulates the life story of the poet Kalidasa whose origin and the time is not clearly known. This play assumes that he was a tribal person who possessed special poetic qualities because of his worship of the deity Kaali. The characters, the folk tales and the social atmospheres are taken from subaltern tribal culture. The poet Kalidasa is seen as a vagabond wandering in the thick forests of Kashmir searching for true love.

The play also breaks the traditional form of drama construction. There is series of inversions and subversions. The play opens with 'Sutradhara' (one who controls the action) forgetting to sing the traditional *Naandi* song requesting lord Ganapathi to solve all the possible hurdles to the smooth performance of the play. Another actress (a singer) enters the stage to remind the Sutradhara of his mistake but her entry leads to more confusion. There is also an extra ordinary entry of lord Ganapathi himself who speaks angrily about the absence of the compulsory *Naandi* song. But when the actress starts singing the song it was not the usual hymn at all and lord Ganapathi had to leave the stage quite disappointed. Again, the Sutradhara instead of pouncing Abhijnana Shakuntala, prounces Anabhijnana Shakuntala leading to utter confusion. The entire story takes different turns and twists and we witness the news of the murder of the poet Kalidasa. From here onwards the play uses flashback technique and goes back in time and space. Past and the present merge and submerge. The deliberate transcendence of time and space gives the playwright enormous freedom to articulate the anxieties of both past and present. This effective use of the technique allows him to break the rigid framework of time constraints.

Thus, the writer K Y Narayana Swamy articulates the postmodern themes of loss of freedom, autonomy, censorship and power politics. The plot moves from Ujjain to Kashmir and then to Colombo bringing together three different sets up of life values. The theatre critic R Umesh states that there is a parallel between Italian dramatist Lugie Pirandello's play 'Six Characters in Search of an Author' and this

play (Umesh, 2014). This is because many characters created by the poet Kalidasa appear in this play and record their displeasure about their true/authentic representation. This technique of bringing together the 'real' author and his characters simultaneously on the stage raises another important question i.e. is it possible to separate the creations (characters created by the author) from the creator. The detective technique is adopted for the narration of exploring the essential mysterious nature of human existence, love and the meaning of life.

If Kalidasa's Sanskrit play records the process of Abhijnana i.e. cognition and re-cognition, this text rejects the necessity of cognition in true love.

The other play 'Chakraratna' (2010) is again a reconstruction of Pampa's tenth century poem 'Aadipurana'. True to the spirit of the postmodern age, the play takes extraordinary deviations from the original text and gives the message of peace, kindness and coexistence. It is a contemporary political play which ultimately takes anti-war position. The play is produced in an age where divisive forces and shrill nationalistic jingoism are at work. The communal consolidation on the basis of religion has resulted in great violence and mutual distrust in India. The theme of development and progress brought by globalisation has not stopped the communal consolidation. The political forces deliberately induce such flaring up of communal hatredness among the masses so that they can capture political power. Again, the post liberal Indian society is witnessing jingoistic nationalistic voices that raise voices of war and destruction. The narrow interpretation of nation and nationalism has resulted in the call for war against the neighbouring enemy states. It has created a division in society on the basis of 'self' and 'the other'.

It is conveniently forgotten that modern warfare can only bring death and destruction of mammoth magnitude to the people. The narrow jingoistic nationalism has also created the binary oppositions like 'self' and the 'other' in our society. Most of the times, the majority community is equated with 'self' and the minority is equated with the 'other'. This artificial division between '-self' and the '-other' has created disharmony and insecurity in contemporary society. The social fabric is firmly shaken by the onset of communal consolidation. The onset of globalisation has also witnessed the rise of radical communal politics which has the ability to destroy the entire civilisation. As a result of communal consolidation, the rise of right-wing

politics on society is strongly visible. Contemporary writers cannot be blind to such huge displacements in society. The playwright K Y Narayana Swamy articulates the themes of violence, bloodshed, power politics, hatredness, and disharmony in his narratives. The highlighting of the sacrifice of the cobbler in the text shows the philosophy of peace as a form of résistance to such violence.

To achieve this i.e. to highlight the magnitude of violence in contemporary society and show the message of peace as an alternative, the playwright employs the method of breaking the mythological stories to suit the needs of the contemporary society. The anxieties and the paradoxes of society are powerfully recorded in this drama. There are deviations, adaptations, reconstructions, additions, and deliberate twistings which are employed in this text for the purpose of telling the discourse of non-violence in modern consumerist society. This statement can be validated by analysing the magnitude of the deviations adopted in this play. The tenth century poem Adipurana of Pampa narrated the sacrifice of the great Jain warrior Bahubali who sacrificed his great kingdom to his brother Bharatha even after his victory over him.

The storyline is this: The old king went to Vanaprastashrama (taking retirement) by dividing his vast kingdom among two brothers-Bharatha and Bahubakli. But the elder brother Bharatha became too ambitious and jealous of the popularity of his brother Bahubali. He possessed a weapon of unlimited power by name Chakraratna. He challenged everybody for war and declared that the defeated person should surrender his kingdom. With the help of this weapon Chakraratna, he was able to defeat everybody. But the great warrior Babhubali showed him résistance and defeated him. The great victory of Bahubali over his egotistical, war mongering brother Bharatha did not produce war hysteria in the character of Bahubali. Rather, it created a sense of loss and temporariness of power in the minds of the victor.

This sacrifice even after a great victory has become a symbol of celebration of selflessness, honesty, simplicity and liberalism in Pampa's epic poem Adipurana. To articulate the dissatisfaction about the notion of history and truth, the postmodern writer K Y Narayana Swamy makes extraordinary deviations to this well-known story to retell the story of Bahubali in a new age. For example, the play tells the story of a king by name Chavundaraya who was fascinated by the sacrifice of Bahubali wanted

to erect the statue of Bahubali in his Kingdom. He ordered an unnamed sculptor to carve the statue on a single stone within twelve years. Unfortunately, the sculptor could not find the required single stone for carving though the twelve-year deadline period was coming to close. The exhausted sculptor who was on the verge of collapse found a magnanimous cobbler on the last day of the completion of twelve years and confessed his inability to find a single stone. The kind cobbler saved his life by providing water and took him to a place where there was a single stone. When the sculptor started carving the stone, huge amount of blood oozed out of the stone. The metaphor of blood coming out of a stone is the opt metaphor created by the playwright. There is no record of such incident in ancient stories. This extraordinary deviation is taken by the writer to show the magnitude of violence in modern society.

Shocked by this bloodshed, the sculptor requested the cobbler to explain the mystery. The cobbler told him that the stone was none other than the great weapon Chakraratna used by Bharatha for warfare. The sculptor also realised that the cobbler was none other than the great king Bahubali himself. The cobbler was described as a man who stitched the skin of wounded soldiers who were about to die in the Warfield. The cobbler stopped the blood coming out of the stone by stitching. It is also stated that the cobbler stitched the fractured tongue of the divine dancer Nilanjane whose tongue was cut off by king Indra. Again, this incident of cutting off the tongue of a dancer is a creative addition by the dramatist. The reconstructed story is that king Indra was unhappy with the court dancer Nilanjane because she failed to seduce the enemies of God Indra. In his great anger he punished Nilanjane by cutting off her tongue. Nilanjane had to face this extraordinary fury and the great physical violence let loose by God Indra. It is the pity and the sympathy of the lowly placed cobbler which saved her. The sculptor also realised that the sculptor was not an ordinary sculptor but a great king Bahubali himself.

Thus, the entire drama makes such huge changes to the traditional legend and offers a critique of power politics, war mongering of the present. The metaphors employed by the playwright are also significant. The great king Bahubali is equated with a poor cobbler whose place in Varnashrama system (caste system) is quite low. By equating a king to a cobbler, the playwright is asserting many things. One is that the cobbler represents a working-class person who exhibits the qualities of kindness, help, pity and simplicity. It can also be said that the cobbler represents the twentieth

century poet Basavanna's dictum 'work is worship' (Kayakave Kailasa). The influence of Vachana movement of twelfth century which fought against the brutal caste system on the dramatist K Y Narayana Swamy is also evident here. The Vachana movement created space for the voiceless class of people by giving them confidence to participate in everyday activity. In particular, it provided a platform for exploited subaltern castes. The examples of madigara Maachyya and Sanchi Honnamma who had come from Dalit social background is a form of résistance to caste domination of the upper castes. By using the ethics of Vachana social movement in this text, the writer is also asserting the importance of casteless society. In spite of the advent of modernity, education, liberalisation, globalisation, the Indian society is greatly ridden by caste system. As many thinkers correctly argue, the LPG era has led to the deep divide between the ultra-rich people of the corporate sector and the poor people. Caste system has taken many new forms in post liberal Indian society. As a form of résistance, the writer equates a king (Bahubali) with a lowly placed cobbler.

The other interpretation is that the dramatist deconstructs the artificial construction of caste hegemony i.e. the stereotypical notion that great people can come only from royal upper caste section of society is broken in this play. The qualities of sacrifice, pity, liberalism, kindness can be found in anybody-be it lower or upper caste persons. By foregrounding the sacrifice of Bahubali and showing the importance of working-class cobbler, the author makes a political assertion that the history of the marginalised was deliberately forgotten by the main stream society. The great Dalit activist B R Ambedkar gave the example of king Bali who was made to lose his power by the politics of the upper caste because of his low caste. Here, K Y Narayana Swamy privileges the story of a subaltern to show the qualities of kindness, greatness and sympathy.

The metaphor of Chakraratna is most effectively used by the dramatist to highlight the brutal effect of war and destruction. The play is titled as Chakraratna to highlight the brutality of war which has the ability to destroy the entire civilisation. There is a constant reference to past and the present to evaluate the magnitude of violence in society. Even in the traditional story of Bahubali, the weapon Chakraratna was used to show the ego of the user king Bharatha. It is through the superiority of this weapon that Bharatha had the confidence to defeat everybody on the universe. The possession of a deadly weapon gave him false confidence. It also increased his

thirst for blood. It is because of this deadly weapon that king Bharatha could boast of victory in warfare. It gave him false confidence and security. Now, the author equates this weapon of unlimited power (i.e. Chakraratna) to ultra-modern weapons of mass destruction (WMD) possessed by the modern nation states.

In this way, the literary world of K Y Narayana Swamy is loaded with breaking the linear storylines of history, legends and the myths. The retellings are the symptomatic of paradoxes of contemporary society. Similarly, there are many other writers and texts which exhibit these postmodern tendencies in their narrative constructions. For example, the critic and the playwright Natraja Huliyar's works display these tendencies quite effectively.

The world of Ntaraja Huliyar is unique for many reasons. He is a playwright, thinker, social activist, translator, editor, column writer and a literary critic. This multifaceted dimension of his area of interest is profoundly reflected in his stories and plays. His play 'Shakespeare Comes Home' (2016) is an unusual mosaic construction which is very close to postmodern plays. It is episodic, full of disparate incidents, draws heavily from Shakespearean sixteenth century plays, uses contemporary elements of society, mixes past and present unobtrusively, real life incidents are juxtaposed with the imaginary and it can safely be said that it a contemporary collage play. In fact, director Nataraja Honnavalli has called this play as 'a play of hypothesis' (introduction, p6). Like in 'Pampa Bharatha' of K Y Narayana Swamy, this play also uses real life personalities and the characters created by author Shakespeare appear on the stage. In fact, the 'real' author Shakespeare his wife Ann Hawthway, the parodies of literary critics known as Wiseman and others appear on the stage. These 'real' characters are mixed with imaginary characters like local Lear, local Bottom, local Othello, Shylock and others. This very inter mixing of characters essentially shows the vision of the playwright. The entire text deconstructs the notion of originality, reality, authenticity, history and singular meaning of the text. While narrating such 'heavy' postmodern themes, the play does not give up dramatic qualities which are essential to the staging of any successful drama.

This play addresses the questions like who is real Shakespeare. Is it the real man who lived in sixteenth century England or the personality of Shakespeare as represented in his celebrated plays? The play raises questions like how can

Shakespeare be 'correctly' understood? It also foregrounds questions like is there any definite final universal meaning or interpretations of his plays. Shakespeare as a person appears in the play and expresses his great shock by looking at some of the modern interpretations of his texts. As postmodernists argue, the process of reading involves personal ideologies which vary from time to time and from readers to readers. Therefore, there is no question of having universal framework or universal reading of Shakespeare. Nataraja Huliyar's attempt is to construct a complex world of Shakespeare which involves multiple interpretations of Shakespearean dramas. As there are multiple points of views, there are many dimensions of Shakespeare. We do not see one solid aspect of meaning in his plays. Instead, there are mutually contradictory images of Shakespeare and according to Nataraja Huliyar this is the only way Shakespeare can be understood meaningfully. As people living in contemporary post global world, we can only look at contemporary readings of Shakespeare.

The play was produced by the theatre group "Theatre Tatkal". The title of the theatre group (i.e. Tatkal) once again shows the spirit of the time where without being overly postmodernists, many features of postmodernism are on display. For centuries together, literary critics were trying to prove the 'permanence' of Shakespeare by showing everlasting nature of his plays. Here the playwright tries to show the significance of Shakespeare by showing the essential changing-often contradictory-nature of Shakespearean interpretations. The greatness of Shakespeare lies in ever expanding circle of interpretations of his texts. The contradictory theoretical positions which are hidden in his plays are debated in this play. The text can be called as an episodic meta fiction because the very production of the text has stories within stories.

Another theatre activist and the director Nataraja Honnavalli states that the very complex fabric of this text is a result of the change in the way in which literature is appreciated now. (Introduction, p10). The text does not attempt to narrate the life history of Shakespeare. This is not an attempt to present 'authentic' life world of the celebrated playwright William Shakespeare. Rather, it attempts to construct the plural dimension of Shakespeare's plays as well as his personality. There are many Shakespeares and many interpretations of Shakespearean plays. The text is an open-ended text which is open to further additions and deletions. The playwright tries to explore the silences which were present in the earlier works and there by showing the

essential transitory nature of the act of reading. It is through this the author tries to see the realities and imagination. Dreams, comments, self-reflection, critique, the comments of the actors are included in the fabric of the text.

Nataraja Huliyar uses many theoretical interpretations which have come on Shakespearean plays to initiate a meaningful dialogue in this play. Feminists for example have questioned the portrayal of some of the women characters like villainy of Lady Macbeth and all too soft quality of Desdemona. Here in this play, Mrs Shakespeare i.e. Mrs Ann Hawthway confronts her husband by saying that why Shakespeare has created dialogues like 'Frailty thy name is women'. Further, she questions why there is no dialogue like 'Frailty thy name is man'. She rejects the portrayal of Lady Macbeth's all too villainous character and calls for better understanding of her villainy. Another famous play 'The Taming of the Shrew' according to Mrs Ann is once again mesogenic and full of male prejudice. This play has become very popular even in contemporary society. Many adaptations on theatre as well as films have come in the last one century and a half. The popularity of this play is because it subscribes to popular stereotypical images of women. The play records the process of taming of an extremely 'unruly' and all too brash female character ------. This taming of women is synonymous with how women are similarly tamed in everyday life. Again, the image of brave women is not tolerated by the patriarchal society. The advances in the foray of feminist theories have questioned such lop sided portrayal in literary narrations.

Another important theoretical framework on his plays is in the discipline of postcolonial theories. Though colonial agenda was not in existence during Shakespearean times (i.e. sixteenth century), many of his plays are open to post-colonial readings. The famous psycho analyst Octavia Mannoni for example, interpreted the drama Tempest in terms of the relationship between the coloniser and the colonised. According to Mannoni, the play tempest records the process of the colonial aggression of the west over the east (Mannoni, 1956). The relationship between Prospero and Caliban is not just between two characters. Rather, the relationship is like a superior coloniser and the inferior colonised. His other tragi comedy Merchant of Venice is also open to racial and colonial readings. Modern interpretations of Shakespeare do not treat the character of Shylock just as a product of poisonous villainy. They look at the social and racial circumstances of Shylock and

his way cruel behaviour towards Christian characters like Antonio. Shylock was a Jew and during Shakespearean times Jew biting was so popular. In this play Shylock feels insecure because of the ill treatment of other Christian characters who always insult him for his racial background.

Aware of such critical-theoretical positions, the playwright brings this critical debate in the play. Mrs Ann and the other character Mr Wiseman berate Mr Shakespeare for creating Shylock's character in racial reductionist framework. The character of Mr Wiseman is equated with modern literary critics who have interpreted Shakespearean play with lot of critical insights. The text also uses the characters created by Shakespeare to come on to the stage and introspect. Many characters argue with the author Shakespeare by saying that the portrayal of their character is unsatisfactory. Like in any postmodern play, this text uses extremely episodic structure to arrive at a particular point of view. Here we witness the presentation of multiple points of views and no one particular point of view is privileged. There is an attempt to show the essential nature of reality which is always fractured and subjective. Thus, the play has cross references, parodies, articulation of theoretical positions, actors and their view. The playwright feels that the meaning of Shakespearean plays grows only with the application of contemporary theoretical or conceptual framework. Thus, the entire text becomes a re-reading of Shakespeare in contemporary times.

The narrative technique of this play uses the extracts of select Shakespearean plays and fits them to bring the contemporary understanding of Shakespeare. This contemporary significance of Shakespeare's world is not an attempt to show the finality of the meaning of Shakespeare. It does not attempt to make a comprehensive understanding of Shakespeare nor does it attempt to familiarise Shakespeare to the beginners of literature. In other words, it is not a primer on Shakespearean world. The attempt of the playwright is to interpret Shakespeare in postmodern literary scenario. Modern interpretations of Shakespeare include feminist, postcolonial and Marxist readings of the legacy of Shakespearean plays. There are interpretations, misinterpretations and prejudices. There is a lengthy debate between Mrs Ann Hawthway and Shakespeare about the famous dialogue in Hamlet i.e. frailty thy name is women. Being a woman herself, his wife objects to such objectification of women accusing him of misogyny and incomplete understanding of the true nature of women.

So, Shakespeare suffers from self-doubt about 'true representation' of his characters. As Rolland Barthes has argued, the death of the author is necessary for opening up of any text to multiple interpretations (Barthes, 1975). This play is no exception to this statement and shows the death of the author. In fact, the play displays the qualities of extension of the meaning of the text in contemporary literary scenario. The very narrative makes it very clear that there is no universal objective reading of Shakespeare because all interpretations are subjective, partial, transitory and incomplete. Many of the characters live in their own world believing that their existence is authentic. Here in this text such notions of authenticity are firmly given up.

In the traditional sense, the postmodern narratives are known for re interpreting histories and myths. Historical novels are popular because there is always glorification, exaggeration and emotional attachment. But historical novels written in postmodern period show considerable deviations and experimentation. Krishnamurthy Hanur for example has experimented with novel form. The very structure and the narrative technique used by him in the novel 'Ajnathanobbana Atmacharitre' (Autobiography of an Unknown, 2012) makes the novel both subaltern and postmodern. It records the 'life history' of an unknown person who lived during the times of Tippu Sultan. The subaltern principle of 'looking at history from below' is powerfully used in this novel which shows the inner anxieties of a slave by name Desappa. The text is a 'historical' novel but it deviates from privileged mainstream narration. The author uses oral history to reconstruct the incidents which have taken place during the days of Tippu Sultan. The categories such as authentic and real are firmly rejected in this text. Usually in historical novels the grand events and characters are fictionalised (like in the novel Durgastamana by Ta Ra Subba Rao). But here the author deliberately avoids such a privileged notion of history and reconstructs the events which took place in past. The life of Tippu Sultan is narrated from the point of view of an unprivileged slave.

The title of the novel indicates that it is an autobiography of an unknown person. However, it is also story of a king and the anxiety he faced during the conflict with the British army. In this sense, the text is also a 'document' of turbulent times dealing with power conflict and ultimately the demise of a desi kingdom. The author states that he did an extensive field work and collected huge oral and folk sources to

reconstruct the historical incidents. Here, we can find the perspective of the author who deliberately deconstructed the main stream notion of truth, realty and history.

The very technique of using past and present, recorded and oral gives the texts a postmodern colour. Girish Karnad states that the structure of this novel is astounding. It is impossible to classify the novel either as historical or as legend. It is a mixture of history, legend, folklore and poetry. (Bennudi, 2012). The novelist transcends time and place here. The story moves from the time of Hydarali to Tippu Sultan and is narrated from the point of view of an unknown subaltern. The distancing technique used by the author makes the novel opening to multiple interpretations. The concepts like solid unitary authentic history is questioned and rejected here. The past and the present become only convenient constructs. The mainstream history has not recorded the life world of common people and therefore the author breaks this stereotype by making Deshappa-a commoner as the protagonist. The silences and gaps in the mainstream history are interrogated here. Krishnamuthy Hanur has used oral folklore texts available in the songs and ballads sung by the tribal people to re construct many of the historical incidents which have taken place but are forgotten. It is this silenced memory which constitutes the foundation of this 'historical' novel.

The post 1990 Kannada narratives must be seen in contrast with the structural designs of the modernist or 'Navya' texts. The contemporary narratives are loosely constructed with enough scope for exploring the notion of reality and history. A close scrutiny of the literary articulations of Girish Rao Hatwar (Jogi) bears witness to the above statement. The novelistic world of Jogi once again displays the conceptual framework of complicating the categories of truth and reality. Incidents taking place in his novels do not have any logical explanations. They occur naturally devoid of any pre-determined ideological baggage. Jogi, like many of Kannada authors has multiple mediums of expression. He is a practicing journalist, an essayist, a novelist and travels a lot as a part of learning experience. He also writes extensively on films and television serials. His novels are full of mystery, exaggerations, episodic and like most of the modern novels adopt loose structure. Exploring rhythms of life and recording the unexpected turns & twists of life are at the heart of his writings. Commenting on his novel 'Nadiya Nenapina Hangu' (Memory of the River, 2007), Jogi states that this isn't a story, not a novel, not an essay, there is no central character, no symbols, no depth; it is like a river flowing....' (My Words, p3).

Again, he does not worry about the form of his novel. This is because as the subtitle of the text tells us 'for every river there will not be any sea'. It means that life as well as the novel form does not follow any particular path. The ending or the beginning does not follow any pre-determined path. Again, once the process of writing starts, there will be no definite conclusion for it. The art of writing or the form of the novel or for that matter the complexity of life is not like a guided tour where everything is pre decided. It is just like a free-flowing full blooded river with no end in sight. Or it can be said that the very process of writing/life trajectory involves the unexpected and imperfect. The author states that there is no real purpose or a definite structure for this novel. According to him, 'writing means recording. More than this, it means to connect. Here the childhood memories are connected to the present," (p8).

The author Jogi feels that his narrator must be absent and should record only what has come to his grasp. Therefore, his narratives do not give definite answers or show any leanings towards any particular ideology. There are mutually contradictory facts and it is almost useless to search for any concrete evidence to support one point of view or the other. In modernist novels the authors extensively used omnipresent narrators who record everything from external facts to internal landscapes. But here, in postmodern times, the novelist Jogi has opted for an absentee narrator. The shift in the perspectives of the author who is writing in LPG era is quite evident here.

Like in Poornachandra Tejaswi, the author Jogi again adopts detective form of storytelling for exploring the life rhythms of Karavali people (people living in coastal area). The novel opens with a crisis like in a typical modernist novel. It opens with a mysterious death. The cinema director Raghunandana comes to know of the death of his childhood friend Niranjana. As a busy film director working in Bengaluru, he received the news about the disappearance of his friend Niranjana. His journey back to his village Uppinangadi makes him realise that it was a planned murder. He along with his four native friends-Antony, Mohan, Dinesh and Satya- tries to solve the mystery of this murder. As the critic Guruprasad Kaginele while writing introduction to this novel state that this attempt to solve the mystery of the murder is just a convenient beginning (Kaginele, 2007). From this moment onwards the story gathers huge momentum and the episodes start opening up without any restrictions (p11). There are series of disconnected incidents whose meanings are not conclusive. There is so much of speculation on the murder of Niranjana that it is impossible to come to

any conclusion. The police inspector refuses to accept the disappearance of Niranjana as a murder (p19). For him, more concrete evidences are needed. Many of the villagers speculate on the nature of his disappearance. Some feel that he was in big debt and therefore must have committed suicide (p21). Some others further speculate that his death was due to underworld connection (p23). Others suspect the hand of women in his disappearance (p25). There is also a speculation that political war was behind his death (p25).

The series of events taking place simultaneously gives the story an unrealistic look. The author naturally records the episodes which take place at a break neck speed. The everyday local life world of the people of Uppinangadi (a coastal town) is recreated in this novel. He describes petty politics of the coastal region which is full of petty politics with irony. The narrator just is interested in showing rather than interpreting the happenings of local life. In the novel, the disappearance of Niranjana leads to plethora of fast incidents.

The novel cleverly mixes the real-life incidents with the imaginary. The novels written during postmodern period increasingly mix the real with the imaginary. In this novel also, the contemporary political and religious incidents are mixed and are narrated as parodies. For example, there is a reference to the chief minister of Karnataka state requesting the priest Somayaji to perform a mega Yajna. The advent of 24x7 media in the age of globalisation has also given rise to the rise of fake Astrologers and religious Gurus. The sacred and the holy religious rituals are exploited by such Astrologers who claim to possess yogic powers. The political leaders show their insecurity by going to such astrologers and tantrics. The unholy alliance between political set up and religion is all too evident. The ignorance mixes with the blind faith leading to the collapse of rationality. Along with this, the adherence to blind beliefs also erodes the democratic values and institutions. The political leaders cutting across the party lines begging the fake swami's for political gain is described in this novel with gay freedom. There is an ironic portrayal of the priest Somayaji preparing a special Yajna for the sake of the wellbeing of the family of the Chief Minister, (p110). It also ironically describes that in spite of mega Yajna performed by the chief minister, he had to leave his position due to political upheavals.

The sensationalism of the tabloid journals is another contemporary phenomenon described in the novel. The personal relationship of a seer having a relationship with women becomes an object for sensational news for tabloids. The murder, personal problems of people and incidents involving important people are published in the garb of news items. Though the narrator does not make any explicit comment on such incidents, the narrative by foregrounding the immoral practice of the mass media exposes the immorality of the fourth estate. In an age of corporate ownership, the corporate media is controlled by the political or corporate bosses. Therefore, it is almost impossible to expect responsible pro-people news analysis from such newspapers. This novel by Jogi and other texts of the contemporary society have correctly highlighted the other side of the mass media.

As argued in previous chapters, the post 1990 narratives are known for breaking the rigid notion of literary genres. They also take a lot of deviation from the trodden path. The function of literary criticism for example, during the high modernist period was to explain and elucidate the textual details. But in postmodern period, the nature of compilation has taken a definite deviation from its previous period. For example, the very nature of literary criticism and its function is intensely interrogated in Poornachandra Tejaswi's critical work "Vimarsheya Vimarshe" (Criticism of Criticism, 2009). This critical work was compiled and published after the demise of Poornachandra Tejaswi in 2009. The articles compiled in this text were written by the author over a period of three decades. True to the spirit of the age, there is no one conceptual framework or 'centre' which binds all the articles in this text. The articles range from Tejaswi's evaluation of the contribution of the ancient poet Pampa to Kannada literature to the relationship between caste system and creative expression (p65). Three articles deal with how truth and realities are only convenient artificial constructs in any age.

In the article titled 'Kevala and Paraspara' (absolute and relative) the author states how two statements placed in the front side of a Greek goddess Delphi temple show the complication of the meaning of truth and reality. This article is an extract from 37th chapter of his other work 'Annana Nenapu' (Memory of my Father, 1996). The article problematises the meaning of truth by stating that there cannot be any absolute truth. In the Greek temple on the one side of the slate it is written 'what is written on the other side is true'. The other side shows the statement' what is written

on the other side is a lie' (p18). This episode was told by his father Kuvempu when Tejaswi was very young. But the complication in the understanding of the meaning of truth and lie fascinated him. He says that all literary and scientific productions ultimately deal with relative truths rather than absolute truths. This philosophic dimension of the meaning of truth influenced his writings from the early formative period to the last. Therefore, Poornachandra Tejaswi's literary articulations do not solve the mysteries of this universe. Or it can be stated that they do not give one dimensional reality of the contemporary world.

The last novel written by Poornachandra Tejaswi 'Mayaloka' (2006) is a true reflection of a novel written in post global period. The novelist states that 'Mayaloka' is a product of changed times (Introduction, 2006). The text raises many significant questions about the life sustaining power of the native people against the all-pervading presence of new values brought by globalisation. It also describes the contradictions of the rural life world that had to struggle to find meaning in an altered, restructured social set up. The novel uses computer graphic representational drawings to support the story. Poornachandra Tejaswi was fascinated by the magical power of the computer graphics in the later part of his life. He used computer graphics in his last works like *Vismaya* series of stories. As an ever experimenter, he never hesitated to use the latest technology to grasp the meaning of contemporary life. The very structure of the novel Mayaloka is episodic- a common feature which is found in most of the contemporary novels. The narration is set in the present times and describes the quotidian details of the villagers and agriculturists.

The author captures the significant moments of the present without bothering to going back to the past. Here, one can differentiate the difference between Tejaswi and his contemporary writer U R Ananthamurthy. In the works of U R Ananthamurthy there is always an attraction for going back to the past. That is the reason why his stories and novels are loaded with past childhood memories. His celebrated short story 'Stallion of the Sun' enters into the memory of the author to negotiate the tussle between modernity and tradition. For Poornachndra Tejaswi, the past is like a mere baggage. There is no special place for past in his works. He treats past as a kind of burden which can be thrown out at any point of time. Therefore, in the novel 'Mayaloka', the present acts as a reference point for the author and there is

no reference to the past. It is only through the picturization of the present life world that the author attempts to grasp the effect of globalisation on local communities.

Along with this, there is also a description of semi urban life world of Mudigere which finds expression in most of his stories. The natural world of birds and animals mixes with human world there by showing the co-existence of life even in post liberal India. Some of most important aspects of LPG era find its expression in this novel. The unseasonal rains coming to destroy the crops or polluted rains which would affect the ecology of the whole world, the reference to poisonous water resources and brutal effect of the chemical Endosolphon on human beings must be seen as a reflection of some of the anxieties of the modern world.

Poornachandra Tejaswi argued that the novel 'Mayaloka' demands a different conceptual framework to understand the text (Introduction, p7). This is because it reflects the spirit of post liberal India where the effect of globalisation on local communities is acutely felt. To understand new realities of the present world, new literary idiom is needed. Therefore, according to Tejaswi, the novel Mayaloka -1 is a product of the process of understanding of the phenomenon of globalisation. The novel showed theoretical shifts in the writings of Tejaswi and Rahamath Tarikere argued that this novel shows the crisis in Tejaswi's writings. According to him, the novel fails to provide a meaningful negotiation of the phenomenon of globalisation because the author is blind to ill effects of the onslaught of European science and modernity. He stated that most of the works of Tejaswi blindly worship European modernity (Tarikere, 2006). This can be seen in his love for the use of modern gadgets like camera, telescope, motor bikes and the like. Further, Rahamath Tarikere argues that this uncritical point of view of the author leads to a kind of blindness. i.e. the author is blindto the brutal effect of neo capitalism, neo colonialism and the effect of the onslaught of the corporate sector (2006, p185). In addition to this, the novel is also accused of the repetition of old characters that make reappearance in this novel. The novelist is accused of rehashing the old characters in new form.

However, all these arguments are ably confronted by another critic D S Nagabhushana who argues that Mayaloka is successful in constructing a strong resistance to the process of globalisation by showing the power of the common people. According to him, the novel provides a correct picture of rural and mofussil

life world of post liberal Indian society (Nagabhushana, 2006). There is loose description of the state of native societies where the structures of organic society have decisively collapsed. The picture of villages we get in Mayaloka is one of disorganised sector. The life world presented here shows the hidden energy of the villagers who had to face the uncertainties of life. The author is successful in grasping the sustaining power of the local communities to the onslaught of globalisation. This resistance comes in the form of the daily struggle of common people but still they sustain their life spirit in fighting against bureaucracy and the political set up. The police station, government offices, officials and political leaders were looked at as symbols of corruption in the earlier works.

In the earlier texts like 'Chidambara Rahasya' (Inscrutable Mystery, 1985) or 'Krishne Gowdana Aane' (Krishnegowda's Elephant, 1991) he was very critical of the corruption and the inertia of the bureaucratic set up. But here his negotiation is more mature. He slowly comprehends the inevitability of adjustments in a society which is full of deficiencies. In post global period, the whole social set up is trying to find its identity. This search for new identity is not a final finished project. That is why the author Tejaswi wanted to write a sequel to this novel. Mayaloka-part-2 would have given a more comprehensive account of the process of globalisation and its effect on local communities. Unfortunately, we witnessed an untimely death of the author in 2007.

The text 'Mayaloka' essentially captures the spirit of the people in sustaining their life values. This active life sustenance spirit of people is shown with subtle symbols like flow of the current (power). It is because of power failure the neighbouring villagers quarrel frequently for continuous water supply. As the novel shows, no institutionalised category can solve the daily problems of the people. For example, the author ironically represents the organisations like Karnataka Raajya Raitha Sangha (KRRS) and labour unions. For him, these institutions have lost their power to provide meaningful solution to the daily hurdles of the people. Instead, the people themselves will find a right solution through introspection and cooperation. This critical 'Dharana Shakthi' (life sustaining power) of common people is celebrated in this text. This crucial inner power of the people would provide a solid resistance to the brutal power of globalisation, liberalisation and privatisation. To support this argument, one can look at the character of Fathima (a daily worker who

prepares Chilly Bajjis) and her love for helping other people is recorded with sympathy. The two quarrelling villagers save a drunkard Subba out of their social concern. Another character Bayamma who was known for her loudmouth was saved from the quarrelling people of the other village. The hunting of a Pig results in quarrel between two villagers but is solved mutually at the end. This caring attitude sustains the simple life world of the people.

The important vision of the author is that without a strong native base there cannot be global articulations. It is only through the strengths of the local that the global can survive. That is precisely why the author captures the contradictory life of the village people living in the present. The seemingly disconnected world is binded by the use of unspecified power of the community. This is how the author looks at post liberal life worlds in India.

'Gathakathana: History of the Nation-state and Kannada World' (2005) by Rajarama Hegde is a critical work which inter mixes historical accounts and literary narratives. The critic D S Nagabhushana has called it as 'a product of postmodern studies' (Ngabhushana, 2006). In total, there are ten articles which are divided into two parts in this text. The first part is titled as 'Ithihasada Kathana' (Narratives of History) which deals with the difference between the conceptual framework of Indian history and the model of colonial historiography. The author influenced by the arguments of Belgian postmodern thinker Bala Gangadhara argues that Indian historical studies were influenced by the colonial-Christian model of historical studies and there is a great need for searching the native models of historiography which are essential to understand the foundations of native histories. It also makes a forceful argument about the plurality of historical accounts i.e. historical narratives do not have final solitary meanings. Historical accounts are as subjective as literary texts. The first part shows the limitations of Indian narratives on nationalism which were modelled on colonial discourse of history.

The second part titled as 'Kathanadalli Ithihasa' (History in Narratives) scrutinises the conceptual model of literary discourse of four Kannada writers i.e. Masti Venkatesha Iyengar, Kuvempu, Shivarama Karantha and S L Byrappa. The author Rajarama Hedge argues that in all these literary articulations, the concept of nation and nationalistic discourses are influenced by popular colonial constructs. The

article 'Stories of Fall of Vijayanagara Empire' shows how nationalistic jingoism created the glorious past of Vijayanagara Empire and the concept of secularism is modelled on the colonial construct of Hindu-Muslim divide. Commenting on Shivarama Karantha's article on 'The Nature of Art and Literary Expressions', Rajarama Hegde argues that the model available for Shivarama Karantha was framed by colonial scholars. It is also modelled on the formation of national discourses of the image of India and therefore follows the model of colonial constructions. The image formation and its politics are articulated while dissecting the literary narratives in this text.

The article on Kuvempu's two mammoth novels 'Malegalalli Madumagalu' and 'Kaanuru Heggadathi' comes to the conclusion that Kuvempu's vision of religion was based on Vivekananda's understanding of Hindu religion. As Balagangadhar argues Christianity had a profound influence on western culture (Balagangadhara, 2002). Balagangadhara states that the analytical tools with which the West has understood other cultures like India, are therefore, intrinsically shaped by Semitic and Christian theology. The Semitic doctrine that God gave religion to humankind, Balagangadhara argued, lies at the heart of the ethnographic belief in the universality of religion. Influenced by such arguments, the author comes to the conclusion that the literary narratives of Kuvempu could not escape from the colonial model of nation and nationalism.

In spite of its controversial claims that caste system is a product of colonial construct, this text (Gathakathana) is important for the following reasons. By analysing all the articles present in this work, we can come to the following conclusion.

- The arguments of the book are on the lines of new historicism i.e. history is always narrated and its meaning is a matter of interpretation. It powerfully supports the fact that all historical writings are narratives to be analysed like literary texts.
- The conceptual framework of history is neither progressive nor linear.
- Historical periods are not unified monolithic entities. There is no totalising explanation of history. In other words, there are only contradictory and

conflicting histories. In historical analysis, there is only a play of discourses which contradict, destabilise and modify each other.

- The past is a convenient construct. That is to say, 'gatha' is only a 'kathana'. The ideology of the present has a huge influence on how the past is constructed.

- All historical analysis is subjective and incomplete.

- The text Gathakathana does not privilege historical texts nor does it privilege literary texts. It does not attempt to foreground literary interpretation by keeping historical details at the background. It contextualises literary texts in their historical aspects.

The large-scale developmental projects which are conveniently made to operate in Uttara Kannada and Malnad regions have led to imbalance in the ecological system of the local places. It has resulted in displacements leading to the problems of refugees, destruction of natural forests and the beginning of the hegemony of big companies. The traditional Malnad society is known for rooted simple life style. The large-scale migration is not a common phenomenon in this region. The big developmental projects, mining, construction of Nuclear Power Plants and huge dams have disturbed the life systems of peaceful people of Malnad. The establishment of Nuclear Power Plant in Kaiga in Uttara Kannada district has triggered huge opposition to the project. The famous novelist and environmentalist Shivarama Karantha lead the opposition stating the health hazards in case of nuclear explosion. Therefore, environmental activism in the form of 'Save Tunga' River movement, Anti-Nuclear Power Civil Movement and Chipko environmental movements were initiated in Western Ghat region. K V Akshara's first play 'Sahyadri Kanda' (1997) is a reflection of the destructive projects in Malnad region and the resultant resistance by the native people. The play is not just a reflection of environmentalism. But it narrates the larger discourse of development and progress with the backdrop of changing values of the native communities.

The play opens with Kuvempu's famous poem celebrating the beauty of Malnad sung by the environmental activists. The play is set in a small town of 'Maripete'- meaning it is a place for selling. The act of selling the local resources and

the onset of consumer culture is reflected in this symbolic title. The term Mari has the connotation of death and destruction also. A big Nuclear Power Plant is already constructed in Maripete, which draws opposition from environmentalists. Most of the environmental activists are from upper castes and some receive foreign money for their NGO activities.

The opening remarks in the play give the clue about the large canvas of the plot. As stated above, the play is not just about environmentalism. Rather, as the character Avinash says 'The village is small. But the legend attached to this area is not small. These mountain ranges were created during ancient Purana period. The Purana story is that Sahyadri mountain range was created out of piece of the earth carried by god Vishnu in the form of a Varaaha (holy pig). But the scientists give altogether another account. For them, the creation of this universe was the product of evolution.....' (p8). They explain the phenomenon of creation on the basis of Darwinian theory of evolution.

By juxtaposing these two diametrically opposite visions, the play tries to gain its vision. The advancements in the field of science and technology are like two-edged sword. They have the ability to create welfare of the people and have the ability to destroy. The creation of nuclear energy or the production of lethal bombs has affected the way in which a nation-state can work. The play attempts to tell the story of the entire Malnad civilisation. The displacements, paradoxes and a sense of loss are narrated in the form of this story. Environmental activism becomes just a pretext.

The environmentalists list out the scientific language to oppose the hazardous project. According to them, environment involves the protection of human civilisation. Man is at the centre of the universe. It is not enough to protect the five elements (Panchabhutha) of the holy earth. It is man and his atmosphere which is central to environmentalism. They also argue that the power generated in the Maripete will not be available for the local people. It will be supplied to big metropolitan cities and to mega factories. The local people will lose their land, home, and everything but the advantage is only for the rich and the powerful (p30). Therefore, they argue that it is their duty to oppose the big power plant.

But the narrative interrogates the morality of the discourse of development and the notion of progress. In a place where peaceful harmonious life values were at work,

now we witness more anxieties and tensions. This can be called as post global anxieties. The play does not look at the problems of science, technology, the idea of progress and development as individual problems. Rather, it foregrounds the displacements in the native way of thinking in post liberal India. As the character Vasudha states, there is all-round confusion both externally and internally now because of the huge developmental projects. The play raises moral questions like what is the life vision of people in the backdrop of consumerist, materialistic culture. The environmental activists who appear in this play suffer from ignorance and half backed knowledge. They look at loss of natural forests simply as loss of greenery. The play refuses such simplistic visions and raises more profound existentialistic questions about native knowledge systems, the framework of moral codes of people and so on.

The play also shows that for every argument there is the possibility of other argument. There cannot be any one universally accepted narrative which is accepted by everybody. For example, the character Raman Suri states to his newly acquainted friend Vasudha that 'the very nature of the universe is difficult to understand. The revolutionaries look like Naxalites today. But the same people can look like saints and vice versa. The peace loving Gandhians look like fools in modern times" (p78).

Thus, this play articulates some of the significant questions raised in post global period.

The world of S Surendranath evokes world of colour, extraordinary experimentation and offers a critique of human life which is at a transformational state. As many critics like Giraddi Govinda Raju correctly state, the sensibility brought by S Surendranath's anthology 'Nathaleele' is new to Kannada literature (Introduction, 2005). Human predicament is explored through the exploration of the physical senses. The technique of mirroring and magical realism is used for recording the vagaries of human world. Magical realism, imaginary realism, black humour, and a-logical narration are the features of Surendranath's stories. He himself has called his stories as "*Kattu Kathegalu'* (constructed stories) reflecting the spirit of postmodern times. The writer rejects simplistic realistic mode of narration Deliberately and opts for postmodern style of multiple narration. In his stories, logic fails to give any satisfactory answer to the social/human problem. The use of hyperbole, fantasy, extremities of life, allegoric representation, extraordinary mix of the trivial and the

serious creates an unusual Surendranath world. Well known critic S Diwakar argues that Surendranath's stories "demand new framework of reading" (foreword, p8). Further, he states that "Surendranath's stories are extremely postmodern in their vision, technique and narration" (p9).

The writer has the canny ability to lift the story from the mundane to the tragic. For e.g. the story *Nathaleele* narrates a hilarious experience of an ordinary school teacher of a primary school who suffers from gastronomic problem. The colleagues, students make fun of him for this 'uncontrollable" foul smell and call him *Hurigadle Master*. This so-called simple thing becomes a burden for the master. As the time passes, he loses interest in everything in life and is burdened by the foul smell. His whole existence is shaken beyond belief. His everyday life is derailed by the attempt to cover up. As his attempt to cover up fails, he is dejected by the discovery of his true identity. He is laughed at and rejected by the society. His 'faithful' wife gives him divorce. He is humiliated and rejected. The dignified master thinks that his existence is worse than a worm and commits suicide. Here the writer in an extra ordinary manner deals with the tragic predicament of human life. There is a distinct Kafkaesque element in this text. The whole narration uses fantasy, humour, tragic-comedy as the tools of narration. The entire story is allegoric as well. It narrates the inherent violence in our society. The fact that foul smell cannot be controlled is an allegoric representation of inherent violence in society in the name of religion, caste and ideology.

This story is indebted to some of the famous stories of the twentieth century Europe and Latin America. The narration and the theme resemble Salvador Dolly's famous story 'The Art of the Fart' (1967) which used the technique of magical realism to represent disharmony in Latin American society. This Salvador Dolly's story used serious tone to narrate a very light, funny incident of the spread of the foul smell. Similarly, S Surendranath uses parody and irony to describe the pathetic condition of the school master who suffers from uncontrollable pain of withholding the fart. He becomes a victim of society for this 'transgression'. In a way, the character of the school master resembles Franz Kafka's famous story Metamorphosis (1921) which narrated the pathetic condition of Gregor Samsa who was transformed into a big insect overnight. In a symbolic manner, the story showed the predicament of human beings who had to struggle to find their true identity against all pervading

hostile universe. S Surendranath uses similar techniques to describe the predicament of human beings who become object of fun for their petty transgressions.

Written in new age India, the literary world of S Surendranath exhibits the following features:

- The writer evocates a world of colour and senses. The use of language is so subtle that the very description of characters and incidents show a complete vision of the author. It is through evocative language the story is narrated.

- Exaggeration and magical realism techniques are effectively used. The use of exaggerations and the technique of magical realism are not to show the scholarship of the author. Rather, they are used deliberately to deal with superficiality of values of traditional society or to scrutinize the rotten values of the contemporary society.

- The stories like in any typical postmodern stories, do not attempt to give any particular solution to the paradoxes of the society. The author believes that the truth or reality has multiple representations. Therefore, to arrive at any one particular conclusion rather acts as a limiting, wrongheaded notion of truth.

- The stories are postmodern as well as traditional in their texture. They do not completely give up the art of representing the bickering of native society which was there in the tradition of Kannada literature. The kind of irony, parody employed by the author is not completely new. It is a continuation of the earlier writers like Goruru Ramaswami Iyengar who wrote light essays. They are postmodern because of the representation of multiple possibilities shown with the help of a single narration.

- Giraddi Govindaraja argues that S Surendranath's stories are in search of new models of narration of stories. The stories are constructed with thick concrete details. Because of his unique narration, the stories look postmodern. The predicament of human life is recorded with ironical light tone.

As an example for the above statement, one of the stories in this anthology can be critically analysed. The story 'Girija Kalyana' is an ironical account of the marriage of a man by name Gopalaraya- a man who was forced to marry his own relative suffering from skin disease Sharadha. As the author explains, this story was inspired by Woody Allen's famous story. In other words, this is a localization of an American story. The story in an ironical way highlights the narrator Gopala Raya's physical dissatisfaction leading to psychological depression. As an outlet to his fractured sexual urge, Mr. Gopala Raya embraces pornographic books for satisfaction. The story employs the sacred episode of the marriage of Girija and God Shiva as a mirror to show the difference between two marriages. The marriage of Gopala Raya was a tragic failure because of the mismatch and skin disease of his wife whereas the mythical marriage of Lord Shiva and Girija was satisfactory. In an extra ordinary turn of incidents, Gopalaraya while reading the great poem 'Kumara Sambhava' by Sanskrit poet Kalidasa enters Kailasa mountain and meets Parvathi (Girija). This exaggeration and dream like technique is employed to show the wish fulfillment of an ordinary man Gopala Raya. There is also an extraordinary mix of the real and the illusory.

The narrative continually mixes the real with the imaginary in such a way that it is impossible to separate the two. For example, Girija and Gopalaraya meet in Kailasa mountain frequently every day when lord Shiva was absent. This meeting takes place in the modern studio through digital images. Gopalaraya enters the studio of one Mr Sapre and through this he could enter the dreamy world of the goddess Girija. Through the same method Gopala Raya brings Girija to his native Davanagere city i.e. there is continual mixing of the real and the imaginary. He had to manage the divine Girija by taking her to a small hotel. Like this, the narrative freely travels in the dreamy world of Gopala Raya. Different dimensions of human desire are explored in this extraordinary text. The story ends with Gopala Raya's return to the real world of his sick wife.

The narrative does not bother about the logical explanation to be given to readers. It freely employs the technique of mirroring the real with the illusory. The uncontrollable desire of the mind gets expression in the form of Gopala Raya enjoying the great beauty of the divine Goddess Girija. The author examines the contradictions of human life by taking it to the extreme limit. The pettiness,

unfulfilled desire, human weakness, tragedy etc are examined through the lens of humour, irony and parody. The evocation of physical qualities of human beings and through this, critiquing the human predicament is quite new to Kannada literary sensibility. Another novelist Vivek Shanbhag correctly states that this predicament of human life is explored by exaggeration and through physical senses (Bennudi, p98). It must be noted that Gopala Raya's romantic actions take place through computer technology. As stated in earlier chapters, the digital or virtual realities have entered Kannada sensibility and this text proves this aspect.

To conclude, these above stated narratives do not believe in the existence of simplistic notion of truth and reality. Transitariness of truth and reality are recognised by all these narratives. The post 1990 narratives have broken linear concept of history and there is a conscious attempt to foreground the silences and gaps present in historical categories. Therefore, the characters again and again state the impossibility of having one solid meaning.

CONCLUSION

The theory of postmodernism-though a contested concept, has its own significance in contemporary literature and culture. The literature of the contemporary period cannot be seen in isolation or it is not produced in a vacuum. The happenings outside the native context affect the societal bases of local communities. As there is a change in base structure of society, the literary articulations have to change and respond. Otherwise, literature or culture becomes stagnant. A detailed examination of contemporary Kannada narratives has shown how new age experiences are negotiated and mediated in literary texts. One can find a considerable shift in the narrative technique and in their content. These shifts are the result of large-scale changes in the socio-cultural base of the native society. The following are the findings of this study.

Postmodernism in Kannada cannot be seen as a borrowed experience. The unique phenomenon can be analysed in two ways. One is the internal needs of the local culture and the other is the external impetus. Postmodernism in Kannada is the mixture of the two. Or it can be stated that the societal and cultural changes which were taking place during the latter part of 1980s and the early part of 1990s demanded a new conceptual framework for creative expression. The entry of globalisation acted as a definite marker in constituting postmodern experiences. As there was a huge change in society, the mode of expression also changed. Therefore, postmodernism in Kannada can be seen as a response to the changes in local socio-cultural context. During the same time, the entry of western post modernism acted as a catalyst in quickening this process.

Thus, Kannada postmodernism appears more like an experience rather than as a long discursive debate. It is the experience of post modernity. Post modernity refers to the specific age where as postmodernism can be seen as representation of this experience in literary texts. It is not that there are no references to postmodernism in Kannada. Many creative writers and literary critics have identified this process which is visible in contemporary texts. This study has analysed articles written by critics like C N Ramachandran, Lingadevaru Halemane, O L Nagabhushan Swamy, Nataraja Huliyar, K V Akshara, Rajendra Chenni, Keshava Sharma and others which point to

the rise of postmodernism in local context. All of them argue that the postmodern tendencies are starkly visible in Kannada but local context demands a different framework than simply imitating western postmodern conceptual framework. Therefore, this study gives up the binary oppositions like outside-inside, self-other, us-them etc while analysing the literary texts. This way of analysing literary texts with simple dichotomies do not yield much. Or Kannada context cannot be seen in isolation untouched by external influences. It is the needs of the local communities and the impetus from outside which constituted Kannada postmodernism. In this respect it can also be stated that there is no school of thought or group known as postmodernists in Kannada. However, as stated above it has come as an experience.

Postmodern articulations in Kannada are constituted by various pressures and pulls of society. The contemporary society has witnessed unique experiences as a result of the onset of liberalisation, privatisation and globalisation. The onset of this LPG phenomenon has left a defining mark on contemporary narratives. The moral, social and economic structures of society are redefined. This experience is complexly mediated in post 1990 Kannada literary texts. The study has analysed texts produced in post 1990 period because it has acted as definite marker of the age globalisation. And globalisation has a close relationship with the rise of postmodern tendencies. The phenomenon of globalisation has two different dimensions and these two dimensions of globalisation are examined, mediated and recorded in contemporary literature. One aspect is that globalisation has created huge opportunities for the middle class and resulted in the rise of neo rich class. The contemporary Kannada narratives have recorded this progressive dimension. For example, in the stories of Vasudhendra and Viveka Shanbhag, there is no total denial of this experience of globalisation. There is no judgemental tone in many of the contemporary narratives.

The other dimension is that of aggression and destructive effect. Along with opportunities, it has created challenges as well. In this respect, globalisation is seen as invasive, aggressive and interventionist. It is a phenomenon which has led to social, economic and cultural displacements in contemporary society. The rise of the economic refugees, large scale migration from rural to the cosmopolitan cities, the development of big malls and visibility of apartment life are recorded in native literary narratives. Along with this, the power of the corporate sector and the

experience of multinational companies have been complexly mediated in many contemporary literary texts. Multinational companies are not seen only as 'employment creating' economic units. Rather, they are seen as tools of neo colonial forces who are trying to control the third world through economic domination. The working module of the multinational companies resembles the module of colonial Raj which brought the experience of isolation, domination and violence. In contemporary context, the Kannada writers have not celebrated this new experience. They have articulated the anxieties, paradoxes and inbuilt violent structure of these companies. One can easily see the intimate relationship between the onset of globalisation and the rise of postmodernism in Kannada.

The postmodern age has created experiences of different dimensions and scale. The magnitude of change in contemporary society is huge. The new experiences include-the rise of the neo capital in the form of multinational companies, the rise of new urban populace, electronic and digital media revolution, the onslaught of social media, unbridled consumerism, the question of caste and gender identities, the power of the corporate sector and so on. These new experiences have found expression in contemporary texts. For example, 'Bendakaluru on Toast' (Karnad, 2012) deals with the experiences of cosmopolitan cities like Bengaluru. And this metropolitan experience finds expression in post 1990 narratives. In the earlier period, the experiences of village and cities found their representation in literary texts. Now, the experiences of mega cities and metropolitan life world find expression in literary texts.

Further, the discourse of development which started during the period of modernity continues to catch the attention of the contemporary writers who are writing in postmodern times. This discourse appears in the form of large dams, construction of huge multi layered highways, and the onset of mining industries. As a result, there is a rise of economic refugees and the local communities are affected by this aggression. Therefore, the image of 'Mulugade' (submerging) and the presence of JCB machines in the texts of Na D' Souza and Vasudhendra respectively are quite metaphoric. The discourse of development has destroyed the very basis of native communities. As a result, there is a large scale forced migration and loss of identity. They have become refugees in their own land. The neo colonial forces are also

controlling the contemporary politics and this unholy relationship between late capitalism and political discourses is also critically recorded in Kannada literary texts (e.g. Kempu Gini & Sahyadri Kanda). The displacements witnessed in most of the parts of Karnataka are recorded by writers who have multiple social background. From Amareesha Nugudoni to K V Akshara, we witness the representation of this motif in contemporary writers.

Globalisation is also closely linked to market expansion and it has treated the third world as a dumping ground for the rich first world nations. The expansionist dimension and the resultant loss of native roots can be found in the writers with corporate background (Ashoka Hegde, Vasudhendra, Viveka Shanabhag, Guruprasada Kaginele, Nagaraja Vastare to name a few). These writers, who have come from non-academic background, act as critical insiders. They are within this corporate culture but are critical of its destructive dimension. Without being too judgemental, they have articulated this contemporary experience.

Postmodernism in Kannada context must be seen as a legitimate product of the changes brought by LPG era and the revolution taken place in media. The contemporary multimedia has erased the difference between real and the imaginary. In many of contemporary literary texts we witness how the concept of 'bimba and pratibimba' (image and its Copy) merge with each other and at the same time they problematise the notion of truth, reality and meaning. In postmodern age, the narratives of truth and meaning are increasingly becoming complicated. In them we find past and the present have become convenient subjective constructs. The notion of authenticity, true representation and definite meaning are intensely interrogated and rejected. As the title of Rajarama Hegde's critical work shows, 'gatha (past) is only a 'kathana' (narration). History, mythology and epics are redefined and reinterpreted taking into account the transitory nature of truth and reality. (The texts of Girish Karnad, Poornachandra Tejaswi, Nataraj Huliyar, K V Akshara, K Y Narayana Swamy, H S Shivaprakash, Jogi can be taken as examples). While problematising these concepts many have used unconventional narrative techniques as well. The coming together of mythical characters and their author (creator) can be seen in texts like 'Pampa Bharatha', 'Anabhijna Shakuntala', 'Shakespeare Comes Home' and the like.

The postmodern articulations have exhibited unique features of breaking the strict codes of literary genres. The writers feel that conforming to only one form acts as limiting framework for them. Therefore, there is experimentation and innovation in the construction of literary texts. There is no concept of 'pure' literary genre in postmodern times. Many post 1990 texts exhibit these unique characteristics. The literary genres like prose, poetry, literary criticism, autobiography, essay etc are deliberately broken. Many times, it is impossible to classify literary texts like 'Chakori' (Chandrashekara Kambara), 'Stree Loka' (Savita Nagabhushana), 'Inti Namaskaragalu' (Nataraja Huliyar), 'Edege Bidda Akshara' (Devanuru Mahadeva), 'Bhamini Shatpadi '(Chetana Thithahalli), 'Aa Dashaka' (Kadidalu Shamanna) and the like. This breaking or transgression gives the authors an opportunity to examine the multiple dimensions of human experiences. In this study, this postmodern phenomenon is compared to the breaking of genres in the early Kannada novels and the difference between the two is critically analysed. During the early modern period, the boundaries of new literary forms were not clear. The writers had to face the dilemma of borrowing from the west and an urge to be faithful to native values. This resulted in mixing up of codes, languages and narrative tools. But in postmodern period, the boundaries literary forms are quite clear. But they do not want to continue the privileging of any one form. Recording the contemporary experience becomes more important than being faithful to any one literary form.

Postmodern Kannada articulations have also exhibited the features known as intertextuality. By intertextuality, we mean certain features present in one text get represented in another text. The similarities and the differences present in contemporary texts are critically analysed here. The theory of intertextuality developed by western thinkers like Julia Kristeva, Mikhail Bakhtin, Harold Bloom, Rolland Barthes, Jacques Derrida and Michael Foucault are critically examined and their arguments act as theoretical background to analyse Kannada literary texts. The concept of intertextuality in Kannada is formed in two distinct ways. One is the technical mirroring or the use of digital or social media in the narrative technique (Girish Karnad and K V Akshara's texts can be given as examples). True to the spirit of the new age, the writers have adopted new age realities like television and internet in their constructions. In other words, the concepts like 'digital reality, 'virtual reality' have entered the fabric of Kannada texts. The global phenomenon has an effect on the

local. The other dimension is the 'thematic mirroring'. That is to say, similarities in the area of the subject matter can be found in a sizable corpus of contemporary texts. This similarity is due to the spirit of the contemporary post global age. The articulation of corporate sector, multinational companies and cosmopolitan experiences finds expression in the texts. Thus, the concept of intertextuality as K V Akshara argues is a result of the spirit of the post global age.

Roots of Change: This study has identified the critical and creative works which were produced before 1990 to examine the roots of change. Even before the onset of LPG era, Kannada literary scene was ripe for change and they were searching for new creative idiom. During the latter part of 1980s itself, there was a talk of search for alternatives to main stream literary and cultural discourses. The critical theories like post colonialism and linguistic theories of Noam Chomsky were being debated in the critical works of D R Nagaraj. In the age of decolonisation, D R Nagaraj was searching for autonomous Kannada critical model which would integrate western post-colonial thinkers and desi thinkers and intellectuals who were marginalised. Therefore, he correctly stated that west and the east are not simplistic geographical units. Rather, they have to be treated as autonomous categories and formation of any hegemonic tendency must be questioned. He rejected European hegemony but integrated the thoughts of Edward Said, Albert Memmi, Homi Bhabha and others with the theoretical models developed by Ashish Nandy, Ananda Kumara Swamy and others.

The study identifies the critical models of H S Shivaprakash, K V Narayana and Rahamath Tarikere as alternative models to main stream discourses. In all of them, we find the definite attempt to move away from Navya model of grand narratives as well as mainstream elitist discourses. K V Narayana for example has argued for 'Kannada Odu'- which means understanding everything from Kannada perspective. He also states that Kannada identity demands independent Kannada perspective but it can digest diverse experiences. In the age of free-flowing ideas/ ideologies it is not possible to be completely native or there is no pure native experience. The works of Devanuru Mahadeva, Chandrashekara Kambara, H S Shivaprakash, Vaidehi, Poornachandra Tejaswi show a kind of 'jijnasuswarupi' (contesting the categories of truth and reality) traits in their structure and articulations.

The examination of pre 1990 narratives shows that there was a kind of preparation taking place in native literary context. The roots of change can be identified in this way.

The postmodern articulations are not the only model available in contemporary scene. Along with this, we witness the articulations of modernity in postmodern times. The writers like U R Ananthamurthy, Poornachandra Tejaswi, Girish Karnad who started writing during the height of Navya literary movement continue to write in post global period. The shifts in their ideological position help to examine the transformations in moral fabric of contemporary literature. For example, U R Ananthamurthy and Poornchandra Tejaswi express doubt about the application of framework of modernity to understand the native life worlds. ('Suryana Kudure', 'Engtana Pungi' can be taken as examples). The other writers like Vinaya Okkunda, H Nagaveni, Sumangala and Sunanda Kadame construct the world of women who have to fight against the hegemony of the patriarchal world. Here, modernity helps them to face the ugly superficial vales of teh society but modernity alone is not a complete liberator for them (Gulabi Talkies by Vaidehi shows this double-edged dimension of modernity). The stories of Abdul Rasheed go back to the memories of childhood as if the writer wants to escape from the burden of the present. The Dalit articulations in Mogalli Ganesh and Subaltern experiences as recorded in T K Dayananda show the progressive aspect of modernity. For them, modernity does not become problematic. In this way, the modernity is complexly negotiated in contemporary period.

Postmodern articulations show continuity rather than a break. This study has argued that there is no radical break or rupture in the literary canon and therefore postmodern articulations must be located in the larger native socio-cultural context. It has continued to engage with the challenges faced by contemporary society by foregrounding the displacements which have taken place in society. During the modern period, Kannada narratives negotiated with challenges of modernity and in postmodern period, the narratives have recorded the challenges of post modernity. For this, they have adopted suitable narrative techniques as well as the subject matter. There is readjustment and appropriation in contemporary narratives. According to the socio-cultural needs of the local society, the literary narratives have adopted suitably.

Without being local, one cannot be global. Therefore, the postmodern identity is an amalgamation of the local and the global influence. It must also be stated that there is no hegemonic presence of 'outside' ideologies in native narratives. In the period of decolonising the mind, Kannada literature has rejected hegemonic ideologies and instead appropriated the suitable ideas to construct their own identity.

Suggestions: As postmodern age is still an evolving process; this study has looked at the literary texts which are available in the duration of the study. Many new texts exhibiting postmodern tendencies are still coming up and therefore there is still a scope for further explorations. Many new novels are published recently like "L" (2018) by Girish Rao Hatwar, 'Hanadi' (2019) by young novelist Kapila Humnabad and 'Hijab' (2017) by Guruprasada Kaginele which look like postmodern in their structure and theme.

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CHAPTER-6
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CHAPTER-7
RECONSTRUCTING TRUTH, REALITY AND MEANING

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APPENDIX

Some of the conceptual terms used in this study:

Bhasha literature: refers to literatures written in native/ local languages

Dalit- Bandaya: refers to protest literature and social movement of 1970s and 1980s

Hyper reality: it is a condition in which what is real and what is fiction are seamlessly blended together so that there is no clear distinction between where one ends and the other begins. Baudrillard defined hyper reality as "the generation by models of a real without origin or reality"

modern: refers to contemporary relevance of persons/ texts/ objects

modernity: refers to a socio-political phenomenon associated with European enlightenment

modernism: literary movement of early 20th century

modernist: those persons who possess or share sensibilities promoted by literary modernism like the feeling of isolation, rootlessness, loss of identity, loss of communication and so on

navodaya: refers to Kannada literary enlightenment period of early 20th century

navya: refers to Kannada literary modernism initiated by writers like Gopalakrishna Adiga, V K Gokak, U R Ananthamurthy and others

postmodernity: refers to condition of a particular epoch or period. Here it signals post global period.

postmodernism: refers to representation of features of postmodernity in literature. It indicates the style of representation.

post truth age: refers to the present post global age where there are narratives and counter narratives leading to eraser of unitary meaning and reality.

post global age: contemporary period signalling the onset of liberalisation, privatisation and globalisation. Also refers to corporate market driven age.

simulation: used by Baudrillard to indicate that it is the imitation of the operation of a real-world process or system over time.

simulacra: they are copies without original.

trans cultural: refers to the study of similarities and differences in two cultures

virtual reality: refers to three-dimensional representation of objects in computer. Extensively used by postmodernists to show the eraser of distinction between reality and illusion

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